CULTURAL HORIZONS OF INDIA VOLUME V

LOKESH CHANDRA

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Continued by
LOKESH CHANDRA

आचार्य–रघुवीर–समुपक्रान्तं

जम्बुद्वीप–राष्ट्राणां
(भारत–नेपाल–गान्धार–शूलिक–तुष्क–पारस–ताजक–भोट–चीन–मोंगोल–मञ्जु–
उदयवर्ष–सिंहल–सुवर्णभू–श्याम–कम्बुज–चम्पा–द्वीपान्तरादीनां)

एकैकेषां समस्रोतसां संस्कृति–साहित्य–समुच्चय–
सरितां सागरभूतं

शतपिटकम्

CULTURAL HORIZONS OF INDIA

VOLUME 5

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ŚAIVA VERSION OF SAṄ HYAṄ KAMAHĀYĀNIKAN

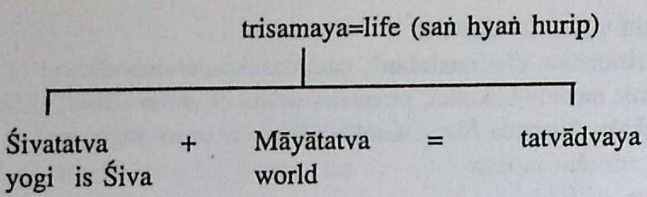
The above text has been edited, translated and annotated from the palmleaf manuscript Cod. Or. 5129 in the library of the University of Leiden. The manuscript comprises 45 folios. Its portions were cited by Kats in the notes of his edition of the Buddhist version. These passages have been indicated in the present transcription by superscript references [K118] enclosed in square parentheses ⌊ ⌋.

The present text partially tallies with the Buddhist version upto folio 6A which state the guru who initiated it, the sites where meditation can be undertaken, dress and food, advaya of yogācāra, yoganidrā, pañca-skandha and their correlation to the Pañca-Tathāgata. The five skandhas are the essence in a yogīśvara. The Buddhist version ends here. Yogīśvara is substituted by mahāpuruṣa who attains sakala and niṣkala. Henceforth the terminology and ambience is Śaiva. It seems that the first five folios of an ur-manuscript of the SHK were mixed up with a Śaiva text and that has given our manuscript. The OJ passages of our text common to the Buddhist version have been italicised. The conspectus on the following pages shows that it is a Śaiva text on yoga.

CONSPECTUS

p.	f.		
10	1b	Sambara Sūryāvaraṇa	
	1b-2a	appropriate place for homa, meditation, etc.	
10	2a	sound body for meditation	
11	2b	guruyāga	
12-14	2b-3b	advaya of yogācāra	
14-16	4a	realisation of advaya through aṁ-aḥ, buddhānusmaraṇa, divārūpa	
	4b	yoganidrā, mokṣa-skandha (liberated while in the body)	
16	5a, b	yogādiparamanairātmya	
17-18	5b-6a	pañca-skandha=tatva Viśeṣa	
		rūpa=Vairocana	skin, flesh, veins, bones, blood, fat, marrow
		vedanā=Ratnasambhava	senses, joy and sorrow
		saṁjñā=Amitābha	name
		saṁskāra=Amoghasiddhi	proximate and remote causes
		vijñāna=Akṣobḥya	samyagjñāna
18-19	6a-7a	mahāpuruṣa: svarga, sakala, niṣkala	
19-21	7a-8b	three enemies (tri-ripu)	
		six enemies (ṣaḍ-ripu)	
		fourteen enemies (caturdaśa-ripu)	
21-23	9a-10a	ten pāramitās lead to heaven	
23-26	10a	acintya, culmination of penance, essence of monkhood	
	10a	seven sādhanas, culmination of scriptures	
	10b	seven samprītis, sutapa, asceticism	
	10b-11b	twenty paramārthas, exert to attain Viśesa who is in one's body	
	12a	Īśvarāgnipraveśana through prāṇāyāma	
27-29	12b-14a	prāṇāyāma: dhāraṇā: pārthivī, āmbhasī, āgneyī, vāyavī, ākāśī.	
29-30	13b-14a	ten characteristics of dharma: kṣamā, upakṣamā, śila, bhāṣita, tyāga, indriyanigraha, satya, upadeśa, dharma, śānta	
	14b	five colours (pañcavarṇa): śveta (clear and immaculate knowledge), kṛṣṇa (disposition to do good to others), pīta (puṇyasaṁbhāra), rakta (sama-jñāna), viśvavarṇa (sakala-niṣkala).	
30-31	14b-15a	consecration of mahārāga and mahāmoha	
		ādisatva: Brahmā, Viṣṇu, Īśvara	
31	15b-16a	deficiency in yoga results in lower births	
32-34	16a-17b	vratī performs 3 bratas, resists 6 enemies, 10 afflictions; 5 hṛdayadravyas, 3, 4, or 6 pāramitās	
		yogī should purify himself with Oṁkāra	
		conduct of a wise man. Abandonment of 8 codikas	
		dhyāna: Śiva-, Sadāśiva-, Paramaśiva-, Rudra-, Mahādeva-, ŚaṀkara-, Īśvara-.	
34-36	17b-18a	characteristics of a kṛtasamaya (knows sakala-niṣkala, is a kṛtārtha paṇḍita (1 8 a), overpowers 6 enemies, controls 8 permanences, becomes yogīśvara)	
	18b-19a	tatva advaya of sakala and niṣkala	
36-37	19a, b	manifestation of tripuruṣa=origin of the bhuvana; Brahmā: origin of all the worlds,	

		Viṣṇu=fire and wind, Īśvara: sky
		divyajñāna: trisamaya, dharmadeśanā, caturdaśākṣara=embodiment of void.
37-38	19b-20b	sādhanā begins: navadvārakuñcī, praṇava= prāṇa of entire world, ekākṣara, tryakṣara, Oṁkāra= niṣkala, Nirmala Śiva= Oṁkāra the means to attain mokṣa.
39	20b-21a	rva-bhineda: aṁ aḥ= mokṣa
40	21a-21b	caturdaśa Śiva
40-42	22a, b	caturdaśākṣara as flowers= devotion to Paramaśiva
		paramaśūnya, niṣkala jñāna= uṁ aṁ maṁ= Oṁ
42-43	23a, b	through advaya one finally attains divārūpa= moktaśava (liberated in body)
43-44	23b-24a	paramārtha
44		Viśeṣa
44-45	24b	dharma sūkṣma (subtle dharma)
45		yogīśvara becomes sadāyovana, paramārtha dharma sūkṣma
45	25a	yogīśvara abandons dāna, puṇya, brata... etc and worldly matters,
	25b	realises acintya and constantly meditates on Him.
45-46		he abandons all apprehensions about dvaya, dharmādharma, sakala-niṣkala, byaktābyakta.
	26a	samyagupadeśa
46-47		steps followed by yogīśvara are (i) laukikācāra and (ii) parama-kaivalya
47-48	26b-27a	parama-kaivalya=mokṣa-kaivalya=paramārtha, he should act as follows: (i) he needs no vows, no penance, no merit, no scriptures, no yoga (ii) he visualises It with negative epithets, (iii) meditates on nirākāra=advayajñāna
	27a, b	yogīśvara is again instructed in vidagdhajñāna intellect: Viṣṇu, mind: Brahmā, egotism: Īśvara, Buddha: rāga dveṣa moha, artha kāma śabda, trikāla, smṛti, dharma and duḥkha
48-49		kṣāntipāramitā
		kalimahosadha: viśeṣa, tan kaviśeṣa and mokṣa
49-50	28a, b	taya, śūnya, transconsciousness, bhaṭāra Viśeṣa
50-51	29a, b	wind pervades the world, concentrate on wind.
51-52	30a	delimit the microcosm of the body and step into the void.
53-54	30a-31a	pati/transconsciousness is the spiritual guru
54-55	31a, b	sandhi/divine concentration. Existence comes from void.
55-56	32a, b	sandhi-jñāna
56-57	32b-33a	one reverts to Viśeṣa, unconcerned with luxuries of śrī, bhakti, bhojana, avoids viṣaya, saṁśaya, vikalpa, lupa and tṛṣṇā, attains knowledge of dharma and śūnyatā
57-58	33b-34a	as guru of the entire world he receives śri, bhakti, bhojana
		as a foremost yogī his devotion is tūryapada
58-61	34a, b	yogī merges into acintyaśūnyatā through amṛtakuṇḍalinī-praṇava.
60-62	34b-35a	yogī reaches praṇava-yoga through mūlādhārayoga+illumination= emancipation
62-64	36a-37a	Supreme Absolute realised through transconsciousness (cf.37b, 38a): sakala niṣkala, praṇavajñāna, sphaṭikajñāna, paramārtha-piṇḍa niṣkala, praṇava-piṇḍa niṣkala, nirbāṇa-kevalya, parama-kevalya
65-66	37b-38a	Supreme Absolute realised in this very world (cf. 36ab)



66	38a, b	by samādhi yogī burns obstructions of the world and unites with sadāśivatatva=sakala-niṣkala
67	38b-39a	yogī brings ambrosia to heart where praṇava embodies as śūnya=praṇavajñāna
68-69	39b-40a	three elements of praṇava are candra, bindu, nāda practice of yoga is not to enjoy pleasures.
69-71	40b-41b	concentrate on lokanātha in the heart. World is ocean. Yogī sits on a lotus amidst the ocean. Having burnt all sins by meditation, he strives for subtle knowledge.
71-72	41b-42a	performs sandhyā, yogic āsanas.
72-73	42a-43a	six steps of yoga (ṣaḍanga-yoga)
73-75	43a-44a	after samādhi yogī puts his sūtras into brahmakuṇḍa. He realises that the essence is śūnyatā which is agrāhaka agrāhya and prajñāpāramitā.
75-76	44a, b	tridāna: dāna, atidāna and mahātidāna. Reward for dāna is heaven, and atidāna is respect by Īśvara in heaven.

[1b] //O// Namo Buddhāya //O//

K118⌊***Nihan saṅ hyaṅ Kamahāyānikan*/paměkas saṅ siddha-gati hyaṅ sarvva-siddhi/sira śrī Sambara Sūryyāvaraṇa/sira śrī ārya gurupāda ri vañjaṅ/ya ta keṅětaknanta/dentāji denta/kita jinaputra/makādi savaṁśa nira/saṅ kumaliliriṅ sīmā vañjaṅ/guru-yāga śrī Īśānabhadrottuṅgadeva mpu Siṇḍok/mvaṅ saṅ makabvatan saṅ hyaṅ tantra bajradhātu Subhūti/ya ta kumavaśākna saṅ hyaṅ samayopadeśa/mahāyāna paramarahasya/věkasiṅ varah saṅ guru sira/apan sira pěh niṅ haji tantra/tarka vyākaraṇa/sāri saṅ hyaṅ aveśya (C avegya) sira/pavak niṅ paramathaka/pramāṇa sira/ ya ta mataṅnyan hayva tan prayatnā/sira jinaputra/tuměmva saṅ hyaṅ pustaka kamahāyānan/sākṣāt hinanugrahan de Bhaṭāra Samyak-sambuddha ya kita yan maṅkana//O//⌋**

Nihan ta kapratipatti nira/yan kita maṅabhyasaṅ ri saṅ hyaṅ kamahāyānan/K31⌊**tamolah ta kitāmaṅun patapan iṅ *vukir/gihā/sāgaratīrah*/sīma/uṅgvan/*kuṭī/viyara*/dharma/*alas/salviranya/pahayu ta saṅ hyaṅ pa*[2a]*homan/* uṅgvan iṅ ta samādhi *pasandhyān/paṅarccanan/gṛha śūnya taya/* paṅabhyāsananta ri saṅ hyaṅ samaya/paṅhanakěn *kambe/patāraṇa/surāga/* asiṅ amaṅkěnakana riṅ manahta/**

Saṅ hyaṅ Kamahāyānikan is as follows. The culmination of all the attainments of siddhas and all the divine siddhis was Śrī Sambara Sūryāvaraṇa. He was the noble guru in Vañjaṅ. You have to keep in mind that your duty is to study the scriptures (aji), you the son (i.e. disciple) of Jina, of the same lineage (vaṁśa) as him, and one who inherits the freehold (sīmā) of Vañjaṅ which was a present to this preceptor (guruyāga) by Śrī Īśānabhadra Uttuṅgadeva mpu Siṇḍok, and you have perfected the holy tantra of the Vajradhātu (genre) by Subhūti. You have mastered instructions in the esoteric doctrine. Mahāyāna is the supreme secret, the culmination of the teachings of the Guru, it is the

essence of Tantras, logic, grammar. It is the quintessence of devotion, and embodiment of the highest reality (paramārtha?). It is right knowledge. So do not neglect, O Jinaputra, to experience the divine scriptures of Mahāyāna. If you are dedicated, you will be blessed by Lord Samyak-Sambuddha himself.

Your conduct should be as follows. If you practise divine Mahāyāna, you should establish a permanent hermitage in a mountain, cave, sea beach, sanctified space (sīmā), place, cottage, monastery, sacred establishment, forest, and in such others. You should arrange a place for homa, a place for samādhi and mass (sandhyā), a place for offering worship, a lonely house, or a place for practising divine samaya. Make a comfortable couch, seat, rug or whatever is pleasant to your mind.

[K31]⌊**Maṅkana yan hana duhkha niṅ rāt śarīra/tan doṣa kita maṅhanakĕn tamba/kanimittaniṅ śarīranta paripūrṇṇa amagave** [K32]**sukha/magave samyagjñāna/magave samādhi/nimitta niṅ katĕmu niṅ kamokṣan popineta/mataṅnyān pintuhun vuvus mami/hayva vava ṅ alicin/hayva pilih riṅ vastu pinaṅan/ndah hayva karakĕtan rasa niṅ pinaṅan/ika ta sapaṅanĕn/muvah⌉ marūpa sāmpĕta kita/ maparāgya[1] kita nivasana/manaṇḍaṅa valuh/masoṅa kekari/yan buddharṣi kita/masāmpĕta/ mabhasmacandana/mavīja sopacāra/yan upāsaka kunĕṅ kita/**[K33]**saka sopacāranta ulahaknanta/ huměnĕṅ āggranāsikā/hayva ta manahta karakĕtan rasa niṅ aji tarkka vyākaraṇa/tantrādi/mvaṅ gīta vacavacan/maṅkin kaṅhelan kita maṅalahakĕn ikaṅ prakṛtta/prakṛtta ṅa rāga dveṣa moha/ kadyaṅga niṅ vvaṅ mamanek kayu/huvus [2b] tĕka iṅ ruhur/matĕmahan tumurun muvah/glānaṅhel tanpaphala/⌉**

If there is physical pain in the body it is no wrong to cure it, because a perfect body gives comfort, gives right knowledge (samyagjñāna) to do samādhi. (It is) the means to obtain final liberation..... Therefore obey my words. Do not be attached to passion. Do not be selective in eatables. Do not be attached to the taste of food in all that you eat. And also wear the ascetic's sash. Don a matching undergarment. Carry a kamaṇḍalu (vessel of bottle-gourd), a sun-shade and a staff (*kekari=khakkhara)*. If you are a Buddhist monk, wear a sash, apply sandal, use sacrificial grain according to the rites. But if you are a lay devotee *(upāsaka)*, perform all appropriate rites. Concentrate on the tip of the nose. Let your mind not be attached to the disciplines of logic, grammar, Tantra, etc., singing *(gīta)* and recitations *(vacavacan),* as you will find it more and more difficult to destroy prakṛtta. Prakṛtta means passion, hatred, and bewilderment. Like a person who climbs up a tree and when he has **[2b]** reached the top, finally he comes down exhausted and without result.

[K46]⌊***paran pvekaṅ aji anuṅ yogya gĕgön*** **denta/rānak mahāmpuṅku kāraṇanta maṅgihakna**

[1] *amaragi* 'to be of the same type or pattern; to be of a set with, matching' Z.

kahyaṅbuddhan/⌉

ndā hayva tatan linĕkasakĕn saṅ hyaṅ aji pavarah mami iri kita/hayva hinĕlĕmlĕm/ndā maṅhĕnakna guruyāga i riṅ waṅ/kunaṅ lviraniṅ guruyāga hanteri kami/tan mās/tan vastra/tan ratna/paran ta lviran iṅ guruyāga hanta si lĕkas lavan si tĕpĕt (C tpĕt)/ya ta pinakaguruyāga hanteri kami/pahenak ta denta rumĕṅö/kami havarah i saṅ hyaṅ aji i ri kita//O//

Which is the scripture appropriate to practise, for me the son of the great reverend, to achieve Buddhahood.

You have to practise the scripture in which I instruct you. Don't postpone it. And bring us gifts (guruyāga), which are neither gold, nor clothes, nor jewels. Then what do your gifts consist of? Action *(lĕkas)* and undeviating steadfastness *(tĕpĕt)* is the gift to the guru. Listen calmly. We will teach you the holy scriptures.

K47⌈*Hana ya aji sayogācāra ṅaranya/tiga*[1] *karaṇanya/tigārthanya/lvirnya:a-dva-ya iti/maṅkana*

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[1] In yogācāra, advaya has three syllables (a+dva+ya) and three denotations: advaya-śāstra (aji-advaya), advaya-jñāna-jñāna and advaya-yoga (aṁ-aḥ). They are the three ways to the Supreme Buddha or Supreme Enlightenment, corresponding to Divārupa the highest stage in advaya-yoga. Advaya or non-duality leads to the realisation of the Supreme. These three ways to attain Divārūpa are through knowledge (jñāna), meditation (yoga), and intellection (ßāstra):

(i) Advaya-jñāna= nirvikalpa-jñāna
(a) advaya-yoga= Prajñāpāramitā, the maternal principle
(b) advaya-yoga= Consort of Prajñāpāramitā, the paternal principle
Non-duality of (a) and (b) leads to Divārūpa

(ii) Advaya-yoga, aṁ-aḥ, advaya
am-aḥ, inhalation and exhalation, smṛti-sūrya and śānta-candra
Non-duality of advaya-yoga (ii) and advaya-jñāna (i) leads to Divārūpa

(iii) Advaya-śāstra, aji-advaya
advaya-yoga, essence of grammar
advaya-jñāna, essence of logic > Tantra → Supreme Buddha

(i) *Advaya-jñāna* is Prajñāpāramitā and the maternal principle. Advaya-yoga is the consort *(svāmī)* of Prajñāpāramitā and as such the paternal principle. From the non-duality of the two emerges Divārūpa. Knowledge is nirvikalpaka jñāna (*vruh tan pamikalpa).* Conze (1962:253) says: "Though without concepts, judgments and discrimination, it is nevertheless not just mere thoughtlessness. It is neither a cognition nor a non-cognition; its basis is neither thought nor non-thought, for though it does not think and reflect it issues from wise attention. Its object is the inexpressible Dharmahood of dharmas which consists in their selflessness (*nairātmya).* There is here no duality of subject and object. The cognition is not different from that which is cognized, but completely identical with it. 'When the undiscriminate cognition takes over, no more object appears. One then knows that there is no object, and in its absence no idea *(vijñapati)* either '."

(ii) *Advaya-yoga* (aṁ-aḥ) and advaya-jñāna are non-dual. Advaya-yoga is to realise the non-duality of: inhalation and exhalation. They are:

	effulgence of	filled with
aṁ (inhalation)	sūrya-rūpa	smṛti-sūrya
aḥ (exhalation)	candra-rūpa	śānta-candra

lvirnya: ikaṅ aji-advaya ṅaranya, mvaṅ advaya-jñāna ṅaranya, aṁ-aḥ/

Ikaṅ vruh tan pamikalpa riṅ hana taya/mvaṅ ri sĕla niṅ hana taya/kevala umidöṅ nirākāra/ hana liṅanteriya tahā/ri sĕla niṅ hana taya liṅanteriya tahā/mānameya-phala[1] *liṅanteriya tahā/tahā pva liṅanteriya tahā/ya kaliṅan iṅ manaṅguh hayva juga saṁśaya/apa pva liṅanteriya advayajñāna maṅkana li*[3a]*ṅanta/*[K47]*ikaṅ aṁ-aḥ mvaṅ advayajñāna/advaya ṅaranya/aṁ: pasuk niṅ bāyu/aṁ śabdanya/lumrā riṅ śarīra/ṅūniveh riṅ navadvāra/sūrya-rūpa ikaṅ śarīra/kahibĕkan deniṅ smṛti-sūrya ṅaran ika///aḥ ṅaranya vijil niṅ bāyu sakeṅ śarīra/aḥ śabdanya mukṣa riṅ śarīra/candrarūpa ikaṅ śarīra/riṅ mukṣa niṅ bāyu riṅ* [K48]*śarīra/somya lilĕṅ aheniṅ ikaṅ śarīra vĕkasan/śānta-candra ṅaran ika/ śānta-smṛti ṅaranya vaneh ri hana niṅ smṛti-sūrya śānta-candra/dadi taṅ advaya mvaṅ advayajñāna/ patĕmu niṅ advaya/ya tāṅdadyakĕn divārūpa/*[K48n.6]**saṅ hyaṅ divārūpa sira ta bhaṭāra hyaṅ Buddha ṅaran ira/divārūpa ṅaranya/ikaṅ katon apaḍāṅ rahina sadākāla, ri sĕḍaṅ ta mayoga/**

ikaṅ advayajñāna, ya ta sinaṅguh bharālī Prajñāpāramitā ṅaran ira/pinakebu de bhaṭāra hyaṅ Buddha/saṅ hyaṅ advaya, sira ta svāmī de bharālī Prajñāpāramitā/bapa sira de bhaṭāra hyaṅ Buddha/apan patĕmu niṅ advaya mvaṅ advayajñāna, yatika mijilakĕn divārūpa/

saṅkṣepa niṅ aṁ-aḥ advayajñāna, yārtha niṅ advaya-śāstra, ajinta/artha niṅ aji maṅkana/ ya ta u[3b]*ḍik*[2] **pĕgatakna gĕsĕṅana riṅ sadābhyāsa/sādhananta maṅgihakna kahyaṅbuddhān///** [K49]*saṅsipta niṅ aṁ-aḥ mvaṅ advayajñāna, ya rasa niṅ aji-advaya ika/ikaṅ aji-advaya sari niṅ aji tarka vyākaraṇa/ulihan iṅ aji vruh riṅ advayajñāna/apan bharālī Prajñāpāramitā, vĕkas niṅ ajñāna, pinet iṅ aji tarka/hetunyān prakaraṇa, kāraṇa niṅ kapaṅguha bhaṭāra hyaṅ Buddha/phala niṅ aji vyākaraṇa/ vruha ri saṅ hyaṅ advaya/apan aṁ-aḥ vĕkas niṅ aji vyākaraṇa/hetunyān vyākaraṇa, kāraṇa niran katĕmva saṅ hyaṅ advaya-jñāna/patĕmu niṅ vyākaraṇa mvaṅ prakaraṇa, ya tika mijilakĕn aji tantra/ya pinakāvak bhaṭāra hyaṅ Buddha/saṅsiptanya: taṅ jñāna, avak bhaṭāra hyaṅ Buddha/apan pĕh jñāna matĕmu lavan bāyu humĕnĕṅ*[3]*, inandĕlakĕn*[4] *iṅ śabda aṁ-aḥ/ika sinaṅguh hyaṅ divārūpa*[5] *ṅa/*

The yogic state of non-duality of the above two called śānta-smṛti is the convergence of śānta-candra and smṛti-sūrya. This yogic state is Divārūpa. Divārūpa excels the brilliance of the natural sun in that it shines all twenty-four hours of the day, in the yogic state *(mayoga)*.

(iii) The essence of *advaya-śāstra* is advaya-yoga and advaya-jñāna. It, in turn, is the essence of logic and grammar. Logic leads to advaya-jñāna and grammar to advaya-yoga. The two culminate in tantra, the embodiment of the Supreme Buddha. The goal of advaya-śāstra is to end waverings and to burn them out by constant practice, so that it leads to Buddhahood.

[1] On mānameya see CHI.4.381.

[2] *uḍik* 'grappling and hitting in all directions' Zoetmulder.

[3] *ĕnaṅ* (see hĕnaṅ, 1.615) 'silence, stillness, quiet' Zoetmulder.

[4] *inandĕlakĕn* 'to stabilize, establish, to put something firmly down (on), place'. Our passage is quoted here.

[5] The chart I of Kats (p.192) does not represent the correct position. Divārūpa is the culmination of prāṇāyāma wherein the sādhaka becomes the body of light. Zoetmulder 1.408 translates divārūpa '(having a) body of light' and quotes several times from SH and once from Tantri Dĕmuṅ.

The yogic term divārūpa reflects *div* 'sky' and *rūpa* 'effulgence'. It is equivalent to the highest Buddha or Tathāgata of the system in question. With this we can compare the epiphany in the Guhyasamāja when the Bodhicitta secures oneness with Śūnya or the Infinite Spirit in the highest state of meditation, its mind-*sky* is filled with innumerable visions and scenes, until at last, like *sparks* the Bodhicitta visualises letters of the alphabet as germ syllables, which gradually assume the shape of deities, first indistinct, then changing into perfect, glorious, living forms, the embodiments of the Infinite. The deities appear before his

saṅsiptanya artha niṅ advaya-śāstra/ya ta uḍikta pĕgatakna gĕsĕṅananta riṅ sadābhyāsa/sādhananta maṅgihakna kahyaṅbuddhān///

ADVAYA OF YOGĀCĀRA

There is the doctrine of yogācāra. It has three karaṇas and three denotations (artha). They (karaṇas) are a-dva-ya (three syllables). The three denotations are: aji-advaya (advaya-śāstra), advaya-jñāna and aṁ-aḥ (advaya-yoga).

Nirvikalpaka jñāna/undiscriminated knowledge. It is the knowledge which does not doubt 'to be' and 'not to be' and [does not doubt] the interspace between 'to be' and 'not to be'. It meditates only on the formless. 'To be' you should consider an assumption, the interspace between 'to be' and 'not to be' you should consider an assumption, the mānameya-phala you should consider an assumption. Assumption itself you should consider an assumption. Do not doubt the significance of this consideration.

Advaya-yoga to Divārūpa. What is the consideration (or correlation) of advaya-jñāna? It is as follows. Aṁ-aḥ and advaya-jñāna are advaya. *Aṁ* is the inhaling of breath. Aṁ is its sound as it spreads in the body, and more so in the nine openings *(nava-dvāra)*. The body gets the effulgence of the sun. It is filled with smṛti-sūrya. *Aḥ* means exhaling breath from the body. Aḥ is its sound as it is released into the body. The body gets the effulgence of the moon while the breath in the body is being exhaled. Finally the body becomes serene, pure and clear, and it is śānta-candra. It is śānta-smṛti when smṛti-sūrya and śānta-candra are present, and then arises the advaya of advaya[-yoga] and advaya-jñāna. It becomes Divārūpa. The divine Divārūpa is the Supreme Buddha. Divārūpa means that which is seen bright at all times of the day, while in yoga.

Advaya-jñāna to Divārūpa. Advaya-jñāna is called divine Prajñāpāramitā. She is deemed *(pinaka)* mother by the Supreme Buddha. The divine advaya[-yoga] is deemed consort *(svāmī)* by divine Prajñāpāramitā. He is deemed *(pinaka)* father *(bapa)* by the Supreme Buddha. By the coming together of advaya[-yoga] and advaya-jñāna appears Divārūpa.

Advaya-śāstra to Divārūpa. In short, aṁ-aḥ (=advaya-yoga) and advaya-jñāna is the goal of advaya-śāstra. The goal of scriptures *(aji)* is to end waverings *(uḍik)* and to burn them by constant practice, so that they become means *(sādhana)* to attain Buddha-hood. In short, aṁ-aḥ and advaya-jñāna is the quintessence of advaya-śāstra.

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mind's eye in *bright, effulgent*, gorgeous and divine beauty in form, dress, and ornaments. In the Advayavajrasaṁgraha, for instance, it is said "The form of the deity is nothing but an explosion of Śūnya. It is by nature non-existent. Wherever there is explosion, it is Śūnya in essence". In another place it is declared: "From the germ syllable proceeds the conception of an icon, and from the icon its external representation. The whole process therefor is one of dependent origination." (Korsang Lama, Hiti Pokhari, Kathmandu, Nepal).

Advayaśāstra is the substance of logic and grammar. The attainment of scriptures is to know advaya-jñāna. For divine Prajñāpāramitā is the ultimate of jñāna which one looks for in logic. It is why logic *(prakaraṇa)* is the cause of attaining the Supreme Buddha. The consequence of grammar is to know advaya. Aṁ-aḥ (=advaya) is the ultimate of grammar. This is why grammar is the cause of attaining divine advaya-jñāna. The combination of grammar and logic brings forth tantra which is the embodiment of the Supreme Buddha. In short, jñāna is the body of the Supreme Buddha. As the quintessence of jñāna combines with silent breathing, and it gets stabilised in the sound aṁ-aḥ, it is called divine Divārūpa. In brief, the goal of advaya-śāstra is to end waverings and to burn them by constant practice, so that they become means to attain Buddhahood.

[K49]Mapa ta deniṅ luměkasa, makasādhana saṅ advaya/tan kari ikaṅ bāyu aṁ liṅnya/ya ta isěp iṅ [4a] *tutuk/andělakniṅ guruṅ-guruṅan/hayva ta vavārěṅö ri pasuk větu niṅ bāyu sakiṅ hiruṅ/ikaṅ inandělakniṅ guruṅ-guruṅan/ya ta lumrā umiběk iṅ śarīranta kabeh/atěmahan sūrya rakta-varṇa/ muvah dadyākěna ṅ bāyu aḥ maṅkana liṅnya/andělakniṅ guruṅ-guruṅan/mukṣa riṅ śarīra/atěmah śānta-candra/somya lilaṅ/saprāṇāyāma/nityaśa kita maṅkana, hilaṅ sarva-kleśanta/ri huvus nika, andělakěn taṅ Buddhānusmaraṇa/*

[Buddhānusmaraṇa] ṅa saṅ hyaṅ advaya-jñāna/sākṣātkṛta niṅ hiděp ta/[K50]tiṅkahnya/ikaṅ bāyu tan masuk mětu riṅ tutuk, iruṅ kunaṅ, mukṣa[1] *mvaṅ śarīra/deniṅ śakti saṅ hyaṅ advaya, mvaṅ kaśaktin saṅ hyaṅ advayajñāna/ri věkasan havā lilaṅ ahniṅ/havās ikiṅ śarīra mvaṅ jñāna tanpaṅhiděp/ kevala lilaṅ ahěniṅ nirāvaraṇa, ikaṅ śarīra nirākāra/apaḍaṅ rahina sadākāla śarīranta/kadi miñak inandělan deniṅ miñak*[2]*/***sira ta saṅ hyaṅ Divārūpa ṅa, pinakāvak bhaṭāra hyaṅ Buddha/***sira ta Deva Viśeṣa***[3] *riṅ boddha, bhaṭāra parama-śūnya ṅa/***sira ta bhaṭāra Mahābuddha ṅa/***sira ta bhaṭāra parama-śiva ṅa/* [4b] *bhaṭāra puruṣa sira de saṅ vādī śiṣya bhagavān Kapila/saṅ hyaṅ Ātmā ṅaran ira de saṅ vādī Kaṇabhakṣa-śiṣya/bhaṭāra Nirguṇa ṅa de saṅ vādī Veṣṇava/sira ta phala niṅ pratyakṣa de ḍaṅ ācāryya Nirākāra/sira ta matěmah bhaṭāra Ratna-traya, mvaṅ bhaṭāra Pañca-tathāgata de ḍaṅ ācāryya Sākāra/sira inandělakniṅ saṅ hyaṅ arcca*[4]*/pratimā/pěṭa de ḍaṅ ācāryya Vāhyaka/sira saṅ hyaṅ Jīva*

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[1] *mukṣa* 'rapt, thrown into rapture (ecstasy)' Zoetmulder.

[2] *miñak* 'butter esp. the butter which is cast as oblation on the sacrificial fire' Zoetmulder.

[3] Buddhists	Deva Viśeṣa, bh. Parama-śūnya, bh. Mahābuddha
--	bh. Parama-śiva
Kapila	bh. Puruṣa
Kaṇāda	s.h. Ātmā
Vaiṣṇava	bh. Nirguṇa
Nirākāra	fruit of pratyakṣa
Sākāra	Ratna-traya, Pañca-Tathāgata
Vāhyaka	arcca, pratimā, pěṭa
--	s.h. Viśeṣa Jīva, s.h. Vaṅsil

The word Mahābuddha is not attested elsewhere in Kawi and it is not registered by Zoetmulder. It is also not found in Edgerton.

[4] The meaning of *arcca* in Bali today is a statue in a shrine, mostly large in size. A *pratimā* is a sacred image, usually small in size and done in aṣṭadhātu or eight kinds of metals, and is kept in the priest's home. It is taken to the shrine for ceremonial occasions.

Viśeṣa ṅa/sira saṅ hyaṅ Vaṅsil[1] *vaneh/*

aturu pva kita ruměgěpa maṅkana, yeka yoga-nidrā ṅa, aturu tan paṅipi/evěh kapaṅguhan ira/ apan sira phala niṅ yoga, mvaṅ sarva-samādhi, sarva-brata/věkas niṅ sarvva-pūjā, sarvva-praṇamya, sarvva-mantra, sarvva-stuti/nityaśa ,pva sira katon denta/věnaṅ ta [KSI]*kita umratyakṣākna ikaṅ dūra sūkṣma/kavaśa pva śarīnanta maṅekatva kalavan sira/makanimitta kavaśa niṅ samādhinta/yeka sinaṅguh kāṣṭeśvarya-sukha ṅa/yapvan śarīranta ekatva lavan sira/sadākāla tanpaprayoga ta kita/ tanpakāvak iṅ sira/yeka sinaṅguh mokṣa-skandha*[2] *ṅa, sinaṅguh munīndra///*

How can one begin to realise the divine advaya? The breathing *aṁ* does not stay behind. It is sucked in through the mouth and stabilised in the throat. Pay no attention to the going in or out of breath through the nose. When stabilised in the throat it spreads out, fills your entire body, and finally becomes red-coloured like the sun. The becoming of the breathing *aḥ* is as follows: stabilise it in the throat, release it in the body, it becomes śāntacandra, peaceful and serene. If you practise prāṇāyāma constantly, all your evil inclinations will disappear. After this, be steady in meditation on the Buddha (Buddhānusmaraṇa).

[Buddhānusmaraṇa] means the realisation of divine advaya-jñāna in the mind. Its way is: breathing does not go in or out through the mouth but through the nose, and the body is thrown into rapture *(mukṣa)*. By the power of sacred advaya[-yoga] and of sacred advaya-jñāna, finally it turns pure and bright. Shining is the body and knowledge is beyond cognition. Pure, bright and without blemishes and beyond form is the body. Your body will be bright all times of the day. As ghee merges into ghee, he [shines forth as] divine Divārūpa, the embodiment of the Supreme Buddha. He is Deva Viśeṣa to Buddhists, lord Parama-śūnya, and lord Mahābuddha. He is lord Parama-Śiva [to Śaivas]. He is lord Puruṣa to the disciples of bhagavān Kapila. He is saṅ hyaṅ Ātmā to the disciples of Kaṇāda. He is lord Nirguṇa according to the Vaiṣṇava proponents. He is the fruit (phala) of Pratyakṣa according to the masters of Nirākāra. He reveals himself as lord Ratna-traya and lord Pañca-Tathāgata according to the masters of Sākāra. He is concretised in holy icons, images, and scrolls according to the masters of Vāhyaka. He is divine Jīva Viśeṣa, also known as divine Vaṅsil.

YOGANIDRĀ

If you are overwhelmed by sleep, this is yoga-nidrā, the sleep without dreaming. It is hard to attain, for it is the fruit of yoga, all samādhis, all bratas, the culmination of

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[1] *Amaṅsil* 'to return, force to go back, repel' (Zoetmulder). All will ultimately return to the Supreme Divine.

[2] *mokṣa-skandha:* to obtain liberation while in the body (Z.2.1147). This word occurs only in this passage. *Skandha* means body *(deha)* in MBh.12.15.26 (crit. ed.) according to Nīlakaṇṭha's commentary (Edgerton 1953:607). So *mokṣa-skandha=mokṣa-deha.* This compound or skandha-mokṣa in not found in MW. and Edgerton. The SHK (Kats, A 55a) clearly says that *skandha* means body *(skandha ṅaran iṅ śarīra).*

all worship, all salutations, all mantras, all hymns. Perpetually it is being seen by you. You can visualise the distant and the subtle. Your body is capable of identification with Him as a result of the power of your samādhi. It is called the aṣṭeśvaryya-sukha. When your body is one with Him, you never perform ritual *(prayoga)*. If one is not merged in Him, he is called mokṣa-skandha (liberated while in the body) and a munīndra.

[5a] K51 *saṅ hyaṅ advaya, mvaṅ saṅ hyaṅ advayajñāna, sira ta vĕkas niṅ sarvva-śāstra, sarvv-āgama, sarvva-samyak-byāpaka de saṅ sarvvopadeśa, sarvva-samaya/saṅ hyaṅ advaya mvaṅ saṅ hyaṅ advayajñāna, apan sira vĕkas niṅ vinarahakĕn, ya ta mataṅnyan saṅ hyaṅ yogādi-parama-nairātmya ṅa vaneh de saṅ boddha/ananta-paramānandana ṅa de saṅ bhairava/mārgga-yogādi-parama-guhya ṅa de saṅ siddhānta/niṣkalādi-parama ṅaran ira de saṅ veṣṇava/sira ta ṣoḍaśa-[ta]tvanta ṅaranira/evĕh saṅ kumavruhane sira///*

K55 *nihan pajara mami i ri kita muvah/hayva dṛṣya deniṅ len, śarīranta mvaṅ huripta radin/ vehya lilaṅa śarīranta/matanta* K56 *kalih āditya saha-teja/iruṅta kalih/ilatta/lambenta/hatinta/pusuh-pusuhta/vuṅsilanta/amprunta/paruparunta/limpanta/ususta/āditya saha-teja/āditya saha-teja ta pva śarīranta kabeh, i yave jro/maṅkana denta mahayva śarīranta/iku āditya saha-teja ṅa karĕgĕpan iṅ advaya/yata mataṅnyan hilaṅan iṅ sarvva-kleśa niṅ śarīranta kabeh/ atĕmah* **[5b]** *ta śarīranta kabeh somya lilaṅ/*

lambenta i sor i ruhur patĕmvaknanta tuṅtuṅ niṅ ilatta/ ya ta andĕlakna ri tuṅtuṅ niṅ huntunta i sor i ruhur/sarambut deyanta/isĕp bāyunta sake tutuk/piṅsorakna tĕkeṅ pusĕr/miṇḍuhura ikaṅ bāyu humĕnĕṅa tanpolah/ikaṅ bāyu sūkṣmālit tan katĕṅĕr paṅsor minduhurnya/samaṅkana bāyu rakta dadi am liṅnya/matĕmah āditya paripūrṇṇa/sakarjja humasuk i śarīranta/ri huvus nika dadi taṅ manah aḥĕniṅ alilaṅ aho nirāvaraṇa/kadi kāla niṅ lahrū tĕṅah ṅ ve/ikaṅ amběk maṅkana, yeka sinaṅguh kahyaṅbuddhan ṅa/sira ta maṇik sarvvāsthā-paripūrṇṇa rakta ṅa/maṅkanābhyasanta sari-sari/yato maṅgihakna kahyaṅbuddhān///

[PAÑCA-SKANDHA]

K61 *nihan taṅ tatva viśeṣa muvah, pavarah mami i ri kita/krama niṅ pañca-skandha ri saṅ yogīśvara: rūpa, vedanā, saṁjñā, saṁskāra, vijñāna//0//*

rūpaṁ Vairocano jñeyah, vedanā Ratnasambhavah/
saṁjñā ca Amitābhaś ca, saṁskāro 'moghasiddhidah/
*Akṣobhyo vijñānaṁ jñeyaḥ, pañcaskandhāś ca ity e***[6a]***te/*
pañcāṅgā pañcabodhiś ca pañca-tathāgatāmakā//

The sacred advaya and advaya-jñāna are the culmination of all scriptures, all āgamas, all right prescriptions presented by all instructions and all vows. The sacred advaya and advaya-jñāna are the culmination of all that has been taught. That is why they are called yogādi-parama-nairātmya by Buddhists, ananta-paramānandana by Bhairavas, mārga-yogādi-parama-guhya by the Siddhāntas, niṣkalādi-parama by the Vaiṣṇavas, and they are also called ṣoḍaśa-tatvānta. They are difficult to know.

Further instructions to you are: don't let your body and your purified life be visible to others. Let your body shine: both your eyes be brilliant like the sun, both your nostrils, your tongue, your lips, your heart, your liver, your scrotum, your gall-bladder,

your lungs, your spleen, your bowels be brilliant like the sun. Your entire body, both without and within, be brilliant like the sun. In this way your body should be lovely. Brilliant like the sun means to concentrate on advaya so that all afflictions of your body disappear, and eventually your body [shines] serene and pure.

Join your lower and upper lips, put the tip of your tongue against the tip of the lower and upper teeth, keep a hair's breadth, inhale air through the mouth, let it go down to the navel, make the breath go up again, be quiet, don't move, let the breathing be subtle and gentle so that the going down or up can not be noticed. Thus the breath becomes red, aṁ is heard, and it becomes like the sun, perfect and spontaneous (sahaja), and penetrates your body. Thereupon the mind becomes brilliant, clear, and taintless, like the midday in the dry season. Suọh a disposition is called Buddhahood. It is red jewel (cintāmaṇi) of fulfilling the totality of faith. You should practise like this constantly, so that you attain Buddhahood.

THE FIVE SKANDHAS

Now, I will instruct you in the tatva viśeṣa. The five skandhas in a yogīśvara are: rūpa, vedanā, saṁjñā, saṁskāra, and vijñāna:

rūpaṁ Vairocano jñeyo, vedanā Ratnasambhavaḥ/
saṁjñā ca Amitābhaś ca, saṁskāro 'moghasiddhidaḥ/
Akṣobhyo vijñānaṁ jñeyáḥ, pañcaskandhāś ca ity ete/
pañcāṅgā pañcabodhiś ca, pañca-tathāgatāmakāḥ//

K62 *ḍaṅ hyaṅ Verocana rūpa/rūpa ṅa kulit, dagiṅ, otvat, tahulan, rāh, vuduk, sumsum, ya rūpa ṅa/ḍaṅ hyaṅ Ratnasambhava vedanā/vedanā ṅa ikaṅ maṅhiḍĕp sukhaduhkha/ḍaṅ hyaṅ Amitābha saṁjñā/saṁjñā ṅa nāma/nāma ṅaran/aran ṅa sĕṅguhan/ya saṁjñā ṅa/ḍaṅ hyaṅ Amoghasiddhi saṁskāra ṅa/ikaṅ ginave hetu, mvaṅ ginave pratyakṣa/ya saṁskāra ṅa/ḍaṅ hyaṅ Akṣobhya vijñāna/ vijñāna ṅa samyag-jñāna ṅa/pratyakṣ-ānumāna ya vijñāna ṅa/skandha aran iṅ śarīra/pañca aran iṅ lima/ya ta sinaṅguh śarīra lima ṅa/maṅkana tatva niṅ pañca-skandha ri saṅ yogīśvara ṅa///*

K129 **nihan saṅ mahāpuruṣa/amaṅgih svargga sakala niṣkala/tapa ṅa tutur rahayu/yan ahyun amaṅgiha svargga rahayu, ya tutur gavayaknāvaknya/kramanya nihan: brata, pūjā, japa, mantra, veda, pahula, prāyaścitta, makādi śivamaṇḍala, śivapada, salvir iṅ hayu ginavayakĕn ika/yeka tutur vāhya ṅa/ kunaṅ riṅ aveveh śālā, vihāra, parhyaṅa[6b]n[1], kuṭī mvaṅ dharma/bhāva ṅa kunaṅ ikaṅ saṅ vasatva tryakṣara, pañcabrahma, pañcarṣi, anala-mudrā, igĕl/ākāra palava[2]/talabhedana/atraka bhairava[3]/yeka**

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[1] *parhyaṅan, paryaṅan* 'sanctuary where a god is worshipped' Z.1.661.

[2] *palava* 'the flower petals with which the offerings are decorated, used as a bottom layer' Z.

[3] The next sentence can refer to kāya, vāk, citta:

bāyu	kāya	body	physical plane
śabda	vāk	speech	verbal plane
hiḍĕp	citta	mind	mental plane.

lakṣaṇa ṅa/makaphala kunaṅ ika kabeh/yatika ulahakna irikaṅ vvaṅ kabeh/sakveh janma mānuṣa///

kunaṅ ikaṅ karma mahāla/salvir niṅ ulah gave mahala/ya tika hamava mareṅ naraka/ya ta varahakna mami pāpanya/ikaṅ karmma rahayu hamava mareṅ svargga ika/ri sakala niṣkala tiněmunya/upama kadyaṅganiṅ pahesan/yeka ahala bańśanya akuměl, mahala ika/kunaṅ yan ahěniṅ, hayu ika/ maṅkana krama niṅ dadi janma/// mantaṅnyan ulahakna ika asiṅ yukti/ula amběk rahyu, panon, maṅrěṅěha/makaśaraṇaṅ bāyu śabda hiḍěp/kahiriṅan iṅ tiga/hayva göṅ větunya/ hayva vava gěkiṅ/hayva tan alah/hayva tan asor/de niṅ amava rāga/ya krama ni saṅ *mahāpuruṣa*/ makaśaraṇa ṅ tutur/kahiriṅan iṅ śabda bāyu hiḍěp/kahiriṅan iṅ ulah, manah, ya *rājendriya* ṅa//

The divine Vairocana is rūpa. Rūpa means skin, flesh, veins, bones, blood, fat, and marrow. The divine Ratnasambhava is vedanā. Vedanā means that senses joy and sorrow. The divine Amitābha is saṁjñā. Saṁjñā means nāma. Nāma means name. Aran means what one is called. It is saṁjñā. The divine Amoghasiddhi is saṁskāra. [Saṁskāra] means that which activates proximate and remote causes. The divine Akṣobhya is vijñāna. Vijñāna means samyag-jñāna. Direct apprehension (pratyakṣ-ānumāna) is vijñāna. Skandha means body, pañca means five. These are called the 'five bodies'. Such is the essence of the five skandhas in a yogīśvara.

MAHĀPURUṢA

A mahāpuruṣa attains sakala and niṣkala heaven as follows. Tapa means a virtuous mind. If one wants to reach glorious heaven one must perform ritual practices as its vehicle in the following way. One must perform meritorious deeds like brata, worship, uttering prayers, mantras, Vedas, pahula?, expiation (to wipe off sins), especially Śivamaṇḍala, Śivapada. They are called the external practices. Donations of house, monastery, temple, hermitage, and religious foundation (dharma). Bhāva means one who is trying to attain tryakṣara, pañca-brahma, pañcarṣi, anala-mudrā, dance, ākāra palava, talabhedana, akraka-Bhairava. These are lakṣanas and all of them have a result. They should be practised by all people, by all humankind.

Now, evil karmas are all those bad deeds that bring one to hell. I will tell you their sin. Good deeds lead to heaven, one attains sakala niṣkala. They can be compared to a mirror. If its glass-portion is dull it will be bad, and if it is clear then it will be good. Such is the condition of human beings///Therefore do whatever is right. Be good in intention/ mind, in seeing and in hearing. By resorting to breath (bāyu, prāṇāyāma), word (śabda) and mind: be harmonised in the three. Their expression should not be exaggerated. Be neither depressed, nor elated by that which brings about violent passions. Such is the conduct of a mahāpuruṣa. By resorting to tuturs, word, breath and mind are harmonised in action and mind, then he is a rājendriya.

kalěpasěn ṅa tan kavěnaṅ inimaniman/tan kavěnaṅ binaribari/tan ka [7a] věnaṅ hinalaṅ-alaṅ/

apan liṅ ira mpu vaneh/yāvat vinarah/yāvat vĕruh/yāvat sinamar/yāvat huvus/apan kita huvus/sadeniṅ avarah/apan tan palĕkas tapa/apan saṅ huvus ṅaran ira/mavalĕs mavarah guru juga/sira ta guru-śiṣya ṅa/sira ta huvus ṅa/tan kahuvusan/huvus deniṅ jñāna nira juga/si tĕpĕt, si tuhuṅ, si byakta tapa rakva tan paṅastava/apan ika ta rva tan viśeṣa/ika rakva matapa riṅ kaviśeṣan ṅa/mataṅnya ayva pramāda/ apan sira tuhu-tuhu mevĕh/ya kalĕpasĕn ṅa//

TRI-RIPU

Muvah aripu-śakti-tri ṅa/lvirya: krodha, śoka, lobha/krodha ṅa ikaṅ vavaṅ kabaṅan/vāk-capala/hasta-capala/pāda-capala/kumĕtĕr sarvva-sandhinyavaknya ṅ rika siṅhanāda/tarpanaha ri savuvusnya/tan gumalĕṅ liṅaniṅ para/yeka krodha ṅa//śoka ṅa ikaṅ maṅgugu larambĕ/buñĕk hati puhĕk/tan patutur//lobha ṅa tamon sakaya riṅ pinaṅan/hanaṅga kuraṅa/tan mahyun amaṅana/ya tanpa [7b] kenak/ya tika ripu-śakti-tri ṅa//

ṢAḌ-RIPU

Muvah hana ripu nĕm kvehnya/ṣaḍ-ripu ṅa/lvirnya:kāma, krodha, ālasya, nidrā, tṛṣṇā, bhaya//kāma ṅa sakta ta ya makrīḍā/ paradāra tovi//krodha ṅa butĕṅan taya/bhāraṅ virodha/ sāhasika tovi//ālasya ṅa lĕmĕh sĕmpĕnĕh/abyat kalusa/tanaṅga lumakva/tan ūtsaha ta ya riṅ śarīranya//bhaya ṅa göṅ taha/göṅ saṅśaya/gyatgyatĕn/rumaras ta ya hṛdayanya/yeka bhaya ṅa// nidrā ṅa jĕnĕk ta ya riṅ turu/tanaṅga mataṅya//tṛṣṇā ṅa ikaṅ mohut[1] riṅ sarvva-vastu/karakĕtan sih tovi matakut ri tĕka niṅ pati/yeka sinaṅguh ṣaḍ-ripu ṅa//

CATURDAŚA-RIPU

Muvah hana caturdaśa-ripu ṅa/lvir: mada, rāga, īrṣyā, dambha, moha, māna, kuhaka, kimburu, dveṣa, mātsarya, luhik, piśuna, kuṭila, vāk-pāruṣya//mada ṅa ikaṅ mañale-ñale riṅ sarvva-vastu/mvaṅ ri paḍanya vvaṅ//rāga ṅa ikaṅ tumūtakĕn sahilī niṅ rāga/hana mĕtami ri sakaharĕpnyajĕnĕk tumutakĕn viṣaya niṅ indriya//īrṣyā ṅa [8a] mahīrṣya ta ya tumvaniṅ vvaṅ/ manaṇḍaṅ mamās/mahulun/mvaṅ ikaṅ vinevehan de niṅ voṅ atuha, mitra, kadaṅ-vargga/tan lĕga manahnya/tumvaniṅ vvaṅ maṅkana kramanya/mahyun ta ya ri kahĕntyan iṅ dṛvya niṅ len/yeka īrṣyā ṅa//dambha ṅa tan kahanan huvus ri sakārĕpnya/hedi ta ya ri paḍanya vvaṅ/moha ṅa [K120] tan santoṣa ta ya ri sukha kĕḍik/mvaṅ kabhinava ri sakarĕpnya/mahyun maṅgiha sukha ri sakala niṣkala// māna ṅa avamāna ta ya ri paḍanya vvaṅ/tanpakāraṇa tovi/yeka māna ṅa//kuhaka ṅa maharĕp ta ya varĕga dahat/maṅĕntyan ana ri sarovaṅnya kabeh//kimburu ṅa sukha ta ya tumvaniṅ vvaṅ manĕmu lara/yeka kimburu ṅa//dveṣa ṅa umaṅĕnaṅĕn ta ya maharĕp iṅ lara niṅ lyan/yeka dveṣa ṅa//mātsarya ṅa tĕka hilik tumvan iṅ vvaṅ nirdoṣa/harṣā ya tumvan iṅ vvaṅ kasyasih/yeka mātsaryya ṅa/luhik ṅa tĕka dvādvā/tan tuhu ri savuvusnya/yeka luhik ṅa//piśuna ṅa bisa ta ya mavadulvadul/mvaṅ kocapan iṅ doṣa niṅ lyan/tan paṅhĕnĕṅakĕn hujar [8b] mahala//kuṭila ṅa maharĕp ta ya dṛvya niṅ lyan/tanaṅga kapipira/mahyun ta ya dharmma nānā kevala/tan mahyuna malĕsa/tan vruh ya niṅ pūrvva ṛṇa//vāk-pāruṣya ṅa vavaṅ ta ya maṅucap ri tiṅkah niṅ lyan/tan peri tan panahanaha//yeka ta sinaṅguh caturdaśa-ripu ṅa//

ika ta kabeh pinaka-śatru saṅ paṇḍita/tan uruṅ magave pāpa/yan tutana ikaṅ citta maṅkana kramanya/ya ta mataṅnyan hiṅĕtiṅĕtĕn juga ikaṅ daśa-śīla, mvaṅ daśa-paramārtha/pinaka-paṅhilaṅ iṅ śatru ri hati/adĕgakna ikaṅ tutur maṇika-sphaṭika-jñānātmaka/śuddha lilaṅ mahniṅ/amaya-maya[3] tan

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[1] *mohut* 'to retrain, prevent, forbid' Z. 2.2105.

[2] *kabhāva* 'given (a form of) existence, bound to the bhavacakra?' Z. 1.226.

[3] *amaya-maya* "vaguely or dimly visible; luminous, glimmering, gleaming, shining (esp. softly and seen at a distance?)" Z.2.1130.

patulutuh[2]/pinaka-suluh ika samyagjñāna/ayva tan mapahih brata-tapa, yoga-samādhi/rĕgĕp ikaṅ tri-kāraṇa/sipat siku-siku patitis/apan [K161]**⌊ikaṅ yoga-samādhi pinaka-sādhana ri tĕḍuhan ikaṅ rajah tamah mvaṅ daśendriya///⌋**

Emancipation means not to be overpowered by carelessness, nor by neglect, nor by obstructions, for such is the command of the guru, as far as taught, as far as known, as far as kept secret, as far as perfected. Because you have perfected all kinds of instructions, but have not started tapa, you should go back to report to the guru. This is called guru-śiṣya. This is perfection. Non-perfection becomes perfection only by one's jñāna. Firmness, sincerity, and the manifest are indeed tapa without being praised, because both are beyond viśeṣa. That is indeed performing penance (tapa) in viśeṣa. Hence do not be negligent. Emancipation is really arduous.

THREE ENEMIES

Now the tri-ripu-śakti. They are: krodha, śoka, lobha. Krodha is that which angers, looses control of words, hands and feet, has all the joints of the body trembling [in anger] and shouts, like a lion, shooting darts in all his words, not restrained in his words to others. Śoka is brooding over sorrows, dejection in mind by depression, and being without admonition. Lobha is to gobble up as much as can be eaten, to be unwilling if too little, and even to be unwilling to eat. It is being un-satisfied. These are the three ripu-śakti.

SIX ENEMIES

Then, there are the six enemies, called ṣaḍ-ripu. They are: kāma, krodha, ālasya, nidrā, tṛṣṇā, bhaya. Kāma means attached to dalliance, even to the wives of others. Krodha means to be angry, to be very quarrelsome, even to be violent. Ālasya is reluctance, laziness, to be intensely wretched, unwilling to walk, not to be vigorous in body. Bhaya is great apprehension, great doubt, and the heart is suddenly overwhelmed by unexpected emotions. Nidrā is addiction to sleeping, and unwilling to get up. Tṛṣṇā is infatuation(?) with all things, clinging to love, even afraid of the coming of death. These are the ṣaḍ-ripu.

FOURTEEN ENEMIES

Then, there are fourteen enemies. They are: moda, rāga, īrṣyā, dambha, moha, māna, kuhaka, kimburu, dveṣa, mātsarya, luhik, piśuna, kuṭila and vāk-pāruṣya. Moda is to be agitated by all things, and by persons of equal rank. Rāga is to indulge in floods of desires, to be... in all desires, to find pleasure in enjoyments of the senses. Īrṣyā is

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[1] *tan patulutus*: its meaning is not clear. Compare Balinese *tan patĕlĕtah* "not dirty, pure."

spite against those possessing wealth, slaves, and who have inherited from their ancestors, friends and relatives. His mind is not happy on meeting persons of such status. He wants to destroy the possessions of others. Dambha is lack of feeling to end all desires, ... for fellow beings. Moha is not to be satisfied with fewer pleasures, hooking on to all desires, and the wish to attain happiness even in sakala and niṣkala. Māna is disrespect to fellow beings, even without reason. Kuhaka is the desire to be satiated excessively and to annihilate all companions. Kimburu (jealousy) is to be happy in the sorrows of other men. Dveṣa is to think and to wish that others beget sufferings. Mātsarya is hatred of innocent persons. He is happy to see people in a pitiable condition. Luhik is falsity, and never to be sincere in all that one says. Piśuna is skill in tale-telling and in speaking of the faults of others, never tires of speaking ill of others. Kuṭila is the desire to get the possessions of others, no matter how much. He wishes only several properties *(dharmas)*, and has no desire to return them. He becomes ignorant of prior debts. Vāk-pāruṣya is direct words about the condition of others, without ..., without ... . These are the fourteen enemies.

All of them are the enemies of a wise person. Without fail they lead to sin, if one follows such a mentality. Hence think over and over of the ten śīla and ten paramārtha to destroy the enemy in the heart. Set up the consciousness of jewelline crystalline knowledge, which is pure, clear, brilliant, luminous, immaculate. Samyag-jñāna is like a torch. Do not be indifferent to brata-tapa and yoga-samādhi. Be steadfast in the trikāraṇa. Aim at the zig-zags in concentration. Because yoga-samādhi is a means of allaying rajas, tamas and the ten senses.

DAŚA-PARAMĀRTHA

muvah daśa-paramārtha ṅa: utpatti, sthiti, pralīna, bhakti, duga-duga, paramārtha, sādhu, satya, ubhaya, sanmata///utpatti ṅa pūrvva niṅ maṅdadi janma, mūla niṅ bhuvana mvaṅ śarīra/sthiti hananya riṅ śarīra [9a] samaṅke//pralīna ulih niṅ bhuvana sakeṅ śarīra/mvaṅ psat niṅ ātmā sakeṅ svam/bhakti matvaṅ riṅ vvaṅ atuva/ṅuniveh ri saṅ paṇḍita/duga-duga ikaṅ amběk/tuhu-tuhu tan parachidra/i yava i dalěm/paramārtha ikaṅ amběk aběnĕr/tan mahyun dṛve tanreh/sādhu ikaṅ amběk tan crol/tan maṅaṅěnaṅěn dṛvya niṅ lyan/mvaṅ istrī niṅ vaneh/satya tan mithyā riṅ vuvus/ tan paṅucap yan tan palaku///ubhaya tan mamalat dṛvya ni lyan/sanmata tan panalibakĕn laku/ vyantara katon/yeka sinaṅguh daśa-paramārtha ṅa//ika taṅ daśa-śīla mvaṅ daśa-paramārtha/
K139 **⌊hayva tan mapagĕh riṅ jñāna/gavayakna ikaṅ trikāya paramārtha/lvirnya:kāyika, vācika, mānasika//kāyika ṅa taha ta nikaṅ puṇya/ikaṅ tan pagavaya durśśīla/tan panuke para/ anukana juga yan sakeṅ śīla yukti/mvaṅ enaka katiṅhalan deniṅ para/ulahanya rahayu/ya kāyika ṅa//vācika ṅa tan si maṅuccāraṇa mantra/tan sira mojar amanis/ikaṅ mojar amenak karĕṅö deniṅ para/ [9b] ya vācika ṅa//mānasika ṅa tan si magaveya pratiṣṭha pati riṅ deva/si tan īrṣyā manahnya riṅ loka/mvaṅ buddhi suśīla yukti/ya mānasika ṅa/⌋ ya tika sinaṅguh trikāya-paramārtha ṅa//yeka gavayakna/ya**

tanyantan kelĕma riṅ śarīra//

[K163]**⌊Nihann ikaṅ ulah mamuhara svargga/ikaṅ tan pahavan tapa-brata/yoga-samādhi/pāt lvirnya:**

yan hana vvaṅ adāna-puṇya ri kāla niṅ pahilan/tuhu-tuhu niṅ lĕba buddhi tan hana kevuh niṅ manahnya/tan paṅarĕp-arĕp ulihnya dharmma puṇya//

muvah yan hana vvaṅ satya ta ya mahutaṅ/tan paṅanti tinagih/vĕruh yan kapihutaṅan/ apitovi yan asor uṅgvanya mahutaṅ/tuhu-tuhu lĕga tan hanāṅavara ri buddhi nira///

mvah yan hana vvaṅ tumalvaṅ riṅ praṅ rusak/apulih ta ya riṅ papraṇan/jīvita parityāga/ maṅga matya tan hana ṅ tṛṣṇā iriya/tuhu-tuhu lĕga ṅ pati//

mvah yan hana vvaṅ vineh lara tan paṅlavan/patan maṅĕnaṅĕn amalĕsa riṅ ahala/līlacitta nirāvaraṇa/tan hana rasa niṅ hṛdayanya//

ika taṅ vvaṅ maṅkana kramanya salah siki/mati pva ya dlāha/ [10a] yatikā vyakti mamuhara svargga tan rinakva///⌋

TEN PARAMĀRTHA

The ten paramārtha are: utpatti, sthiti, pralīna, bhakti, duga-duga, paramārtha, sādhu, satya, ubhaya, sanmata. Utpatti means the state preceding birth, it is the origin of the world and the body. Sthiti is existence in the body. Pralīna is the return of the world from the body and the fleeing away of the soul *(ātmā)* from the self *(svam)*. Bhakti is reverence to aged persons, especially to the wise, with an honest mind, sincerely, without calumniation, within and without. Paramārtha is a straight mind, which does not desire possessions not in order. Sādhu is the mind that is not deceitful and that does not covet the possessions of others and other's wives. Satya is not false in word, and does not speak if he cannot implement it. Ubhaya is not to take the possessions of others. Sanmata is not to be affected in conduct, ... (vyantara) seen. These are called the ten paramārtha.

These are ten śīla and ten paramārtha. Do not be irresolute in knowledge. Follow the trikāya paramārtha. They are kāyika, vācika and mānasika. Kāyika means that puṇya will be uncertain if evil deeds are not done and they are not followed by others. Follow only that which is from good conduct, and that which pleases when seen by others, and those deeds which are meritorious. Vācika is not only to pronounce the mantras, not only to address with sweet words, but to say words that please others when heard by them. Mānasika means not only to consecrate gods, not to be envious of the world in his mind, but to be of a gentle and proper disposition. These are called the trikāya paramārtha. They should be followed. If you do not, you will feel an aversion in the body.

As follows is the way leading to heaven, without adhering to the path of tapa-brata, yoga-samādhi. (It can be achieved) in four ways:

If someone who adheres to the virtue of generosity during famine, truly with all his heart, without any reservations, without counting on a reward for his charities.

Further if there is someone, faithful in paying debts, who knows without being

prompted that he owes something, even when indebted to a subordinate he admits it sincerely without a troubled mind.

And if someone who being defeated in a hard-fought battle, returns to the battle-field, surrendering his life, prepared to die, without the least desire (of saving his life), in truth ready to receive death.

Finally, if someone is hurt without him resisting it, not thinking of avenging the evil (done to him), whose mind is tranquil and not obscured, who has no feeling (of grief or revenge) in his heart.

He who follows any of these ways will, later upon his death, truly and unquestionably go to heaven.

ACINTYA

K128 **atapa riṅ śūnya/atyanta deniṅ ta maṅgih svargga/alah atapa riṅ śūnya deniṅ śūnya-tapa//śūnya-tapa alah deniṅ atuluṅ kalaran//atuluṅ kalaran alah deniṅ atuluṅ pati/atuluṅ pati alah deniṅ tan paṅrasa//ka/ikaṅ tan hana karasa/tan hana kaṅĕnaṅĕn juga lĕvih/śuddha lilaṅ nirmmala/ niṣkāryya nirabhiprāya/yeka sinaṅguh acintya/vekas niṅ tapa/sari saṅ hyaṅ kavikun///**

SAPTA-SĀDHANA

hana ta sapta-sādhana ṅa/lvirnya:ulah, bhāva, lakṣaṇa, tapa, brata, dharmma, jñāna//ulah ṅa kĕpok/alabheda//bhāva ṅa hapayuṅ/hamuruḍuṅ/hañurarak/lakṣaṇa ṅa yoga, samādhi/ tapa:gṛhastha, vānaprastha, bhikṣuka, tagya, pravrajita/brata ṅa maṅaraka/anmuma/mapatrahara// dharma ṅaranya puṇya/maveh amaṅana riṅ kasyasih/mayaśa/sumur/pañcuran/pathāni/gilaṅgilaṅ/ makīrti śāla/vihāra/caṇḍī/kabuyutan/magave sukha niṅ rāt/ jñāna:vĕkas niṅ haji///

SAPTA-SAMPRĪTI

nihan paněguhnya sovaṅ-sovaṅ/ha [10b] na sapta-samprīti ṅa/paněguh iṅ ulah/dharaṇa/ paněguh iṅ bhāva/śuci lakṣaṇa/paněguh iṅ lakṣaṇa/pdanĕlĕṅ patitis/paněguh iṅ brata satya/paněguh iṅ dharmma puṇya/lĕgĕtan kevuh/paněguh iṅ tapa/tyāga/paněguh iṅ jñāna antuk iṅ pātra///yatika sapta-samprīti ṅa//ka/hayva pati-pati lumkas/yan tan vruh tiṅkah iṅ malĕkas/hayva maṅabuk iṅ bhāva/yan tan patuti iṅ lakṣaṇa//agampaṅ riṅ bhāva nira/mevĕh riṅ bratanira/ṅūni-ṅūni kasutapanira//

VIṀŚATI-PARAMĀRTHA

ndya mevĕh nira/hana viṁśati-paramārtha ṅa/lvirnya: tapa, brata, pūjā, samādhi, śānta, samatā, karuṇā, kāruṇikan, upekṣā, metrī, satva, sphaṭika, vācika, kāyika, trikāya, lana, bhakti, sahiṣṇu, muditā, kasātvikan///

tapa ṅa amběk lara kavirati/lĕga santoṣa/lot korurva tan pramāda/
brata ṅa tanpanūta viṣaya niṅ pañcendriya//
pūjā ṅa matutura riṅ mantra stuti sambah//dharana/sināKarya riṅ ulah bhāva/ sulakṣaṇa/ ādhyātmika mahalĕp tinon/

K173 **samādhi ṅa nityaśa taṅi ri [11a] vĕṅi/ yatna vĕruh matutur kaparamārthan/mvaṅ kaśuddha niṅ śīla/apagĕh bhaṭāra riṅ nāḍi viśeṣa/**
śānta ṅa amběk duga-duga tan parachidra/i yave dalĕm/
samatā ṅa tuṅgal panon ta riṅ rāt/tan hana sor tan hana lĕvih/

karuṇā ṅa asih riṅ vvaṅ tanpakāraṇa/
kāruṇikan ṅa asih riṅ sarvva-prāṇī/mvaṅ sarva tumuvuh/
upekṣā ṅa tataṅrahika/věruh riṅ hala mvaṅ hayu/
metrī ṅa handulur sukha nira saṅ akārya hayu/
satva ṅa amběk sādhu/tuhu paramārtha/
sphaṭika ṅa amběk mahnaṅ-mahniṅ kadi maṇik/
vācika ṅa tanpa ṅuja śapatha sumpah misuh/
kāyika ṅa buddhi dharmma vatěk dāna/lěga tan kevuh/
trikāya ṅa tan paṅadeni satampak taṅan/
lana tan salah amběk/tan milu laku niṅ dvāpara/
bhakti ṅa tan paveh larāmběk iṅ len/atvaṅ riṅ vvaṅṅ atuva/makādi riṅ saṅ paṇḍita/
sahiṣṇu ṅa amběk lěga lot santoṣa/
muditā ṅa tan kepvan gumavayakěn inak amběk riṅ para/
kasātvikan ṅa tan mahyun amaṅana holih niṅ tan yukti/maṅga sira lapaha/ya [11b] dyan siraṅ masanaṅ pati///yatika sinaṅguh viṅśati śīla-paramārtha ṅa//[K120]ika ta kabeh hayva tan kempěnan iṅ buddhi/apan ikaṅ amběk juga pasamuhan iṅ hala hayu/mvaṅ sukha duhkha mětu sakeṅ amběk/ikaṅ buddhi manah citta/aṅkěna/satva rajah tamah/mvaṅ daśendriya//ya ta hetunyaṅ cakrabhava/maputěran riṅ svarga naraka, mvaṅ mānuṣa tiryak///

maṅkana vāsanā niṅ vvaṅ vavaṅ lumicin/vavaṅ sumimpěn tapvan samyajñāna/kunaṅ byāpāra jñāna juga rumuhun/ndan makavāsanāṅ masimpěn/sira ta byu drohaka ṅa/apan pratyakṣa trus kivěruh nira/riṅ sarvvatatvāji kabeh/tan ana kasiṅgahan de nira/apan maka-suluh samyajñāna/ //ka haywa ta tanūtsāha ri saṅ hyaṅ dharmma/prih kapaṅguhan saṅ hyaṅ viśeṣa/pet hulik iṅ śarīranta/apan tan madoh uṅgvanira/tan lyan sakeṅ śarīra ri parijñāna juga///

iva bhaṭāra kadi pusěr niṅ jala/yapvan saṅ pratyakṣa vruh maṅgaměl pusěr iṅ jala/ya ta kukud tumūt timahnya kabel///tathāpi nyan maṅkana/yadyan pratyakṣa trus wruhanira riṅ sarvva-tatvāji kabeh/taniyata tumamvaṅ kasiddhya [12a] n/apan mevěh kapaṅgihan saṅ hyaṅ kalěpasěn/tan siddha ika yan taya ṅ těpět///ka si lěkas lavan si tpět juga pinakasādhana niṅ tuměmvaṅ kalěpasan/ //hana ta īśvarāgni praveṣaṇa ṅa/ bhaṭāra kěkěs ri laklakan sadā/hana ta sampay ri kita/ tampuhakěna tekaṅ, bāyu aṅgadha/yeniṅ ampru/yeniṅ hati/yeniṅ pusuh-pusuh/mahavana siṅadrasi ṅūni/ri pantaranya hrata/isěp muvah ri saṅkanya mijil ṅūni/tutugakna ri pantara niṅ hati/lavan pusuh-pusuh/pěgěṅ riṅ kaṇṭha/saprāṇāyāma/vijilakna muvah sakiṅ mūrti niṅ nāḍī/den mahavan pāntara niṅ bāyu siṅadrěsi ṅūni/ikaṅ bāyu tan adrěs i ṅūni/tutupi tutur/mavěkasan adrěs/tutug iṅ bāyu saprāṇāyāma/sovehanya/mijila/isěp muvah saprāṇāyāma/tutugakna riṅ nāḍī/lěněṅ saprāṇāyāma/vijilakna den mahavan irikaṅ tinūtupan tutur ṅūni/putěr tekaṅ tutur halihakěn/

ACINTYA

If one performs penance in a solitary place, one will certainly attain heaven. Performing penance in a solitary place is superseded by śūnya-tapa. Śūnya-tapa is surpassed by rendering assistance to the distressed. This in turn is superseded by assistance at the time of death. Assistance at death is surpassed by not feeling anything. The not feeling anything is not to be constantly in one's thoughts. It is pure, clear, immaculate, without action and without thoughts. It is termed acintya. It is the culmination of penance, the essence of monkhood.

SEVEN SĀDHANA

The seven sādhana are: ulah, bhāva, lakṣaṇa, tapa, brata, dharma, jñāna. Ulah means to struggle. ... Bhāva means to cover with a parasol, cease, dishevelled. Lakṣaṇa means yoga, samādhi. Tapa: gṛhastha (householder), vānaprastha (abandoning the home), bhikṣuka (monkhood, saṁnyāsa), ..., becoming a mendicant. Brata means ..., ..., to carry an alms-bowl. Dharma means doing meritorious deeds, to give food to the needy, to undertake utility works *(yaśa)*, dig wells, establish water spouts and farms, construct pavilions, halls, monasteries, caṇḍī, places of worship, and to make the world happy. Jñāna is the culmination of scriptures.

SEVEN SAMPRĪTI

The seven samprīti are as follows: To adhere firmly to actions *(ulah)*, to hold them firm. To be firm in bhāva. To be pure in lakṣaṇa and firm in them. ... To be firm in true brata. To be firm in meritorious dharma. ... To be firm in asceticism *(tapa)* and liberality *(tyāga)*. To be firm in knowledge acquired by a deserving person *(pātra)*. These are the seven samprīti. Do not begin aimlessly, if you do not know the way to the objective. Do not boast of bhāva, if it is not in harmony with lakṣaṇa. If you are careless in bhāva, it will create difficulties in brata, especially in asceticism.

TWENTY PARAMĀRTHA

What are the obstacles? There are twenty paramārtha: tapa, brata, pūjā, samādhi, śānta, samatā, karuṇā, kāruṇikan, upekṣā, metrī, satva, sphaṭika, vācika, kāyika, trikāya, lana, bhakti, sahiṣṇu, muditā, kasātvikan///

Tapa is the disposition to be relieved of sufferings, to be contented. To strive (?) persistently without being negligent.

Brata means not to go after the objects of the five senses.

Pūjā means to keep mantras, hymns and salutations constantly in the mind. To maintain and perform actions of bhāva of good qualities, and spiritual deeds which are evidently pleasing.

Samādhi means ever to be awake in the night. Try to know and realise the highest truth and the purity of moral conduct. Make the Lord firm in the special nāḍī.

Śānta means to be of truthful mind and not to be treacherous, without and within.

Samatā means to see all in the world in the same way: none is inferior, and none is superior.

Karuṇā means affection to beings without any (selfish) reason.

Kāruṇikan is affection towards all beings and towards all that grows.

Upekṣā means indifference, knowing both evil and good.

Maitrī means goodwill towards one who does good.

Satva is a good mind, the highest truth.

Sphaṭika is a mind clear and transparent like crystal.

Vācika is not uttering a curse, an imprecation or an abuse.

Kāyika is religious inclination, leaning towards charities, with due satisfaction and no difficulties.

Trikāya is not to find repose standing on the right.

Lana is a non-evil mind, which does not follow the conduct of the dvāpara age.

Bhakti is not to hurt the feelings of others, respect to elders like wise persons.

Sahiṣṇu is to be continuously satisfied.

Muditā is to afford happiness to others without reservation.

Kasātvikan is not to wish to enjoy anything acquired in an improper manner, even if one suffers hunger, which finally leads to death. These are the twenty śīla-paramārtha. They should not be concealed in the mind. The mind alone is the store of good and evil. Happiness and sorrow stem from the mind. Buddhi, manah and citta (intellect, mind and thought) considered satva, rajah and tamah, and the ten indriyas are the cause of the cycle of re-births (cakrabhava= bhavacakra), migrating into heaven and hell, in human and animal lives.

Thus the perfection of a person directly leads him to freedom from all encumbrances *(licin),* directly brings perfect knowledge, and even worldly wisdom, and perfection is consolidated. He is overwhelmingly malicious. The direct penetrates his knowledge of all scriptures. There is nothing that evades him, because he has the lamp of perfect knowledge. Do not be un-enthusiastic in observing dharma. Exert to attain divine Viśeṣa. Seek and search within your body itself, because it is not far from you. None other than your body is thorough wisdom.

Like the Lord in the centre of the waters, when pratyakṣa knows and grasps the centre of the waters, he surely takes away ... Nevertheless, if you penetrate the knowledge of all scriptures, you will certainly obtain supernatural powers, but it will be difficult to obtain emancipation. No supernatural powers, if sincerity and steadfastness is lacking. Practice and steadfastness alone are the means to attain emancipation. Īśvarāgni-praveśana is the Lord ever hidden in the gullet. If you have contempt(?), bring the breath down into the body, or in the gall-bladder, or in the heart, or in the liver. Circulate it with speed, in the interval of holding it back *(hrĕt)*, suck it up from where it originated first, end it in the interval of the heart and liver, hold it in the throat, perform prāṇāyāma. Exhale it from the embodiment (?mūrti) of the nāḍī, by the way it was circulated earlier

with speed. The wind was not violent earlier. Close the inner consciousness, and finally it will become violent. Strike the breath and perform prāṇāyāma. Let it come out. Suck up and again do prāṇāyāma. End it in the nāḍī. Be silent and do prāṇāyāma. Exhale it by way of inner consciousness that was covered up before. Turn the consciousness which is changing.

tutupakna rikeṅ mṅa ṅūni/dadi mṅa ikaṅ vuntu ṅūni/saprāṇāyāma vijilnya/ri pantaranya hĕnĕṅ/ta isĕp muvah ri maṅkanya mijila/saprāṇā [12b] yāma/tututakna riṅ nāḍī/samaṅkana ika/ sahulih iṅ aṅiděrakĕn cakrabāyu/mvaṅ sahulih ta mamutĕn tutur/yapvan piṅ trini/piṅ pāt ta ṅalih/ sahulih ta lāghava/vĕkasan pinaṅguhakĕn juga ikaṅ bāyu riṅ guhya/huvus pva tīkṣa/hĕṅiṅ ta mapratima/samaṅkana ta prāṇāyāma/sakaharĕp ta kadadi denya/yan karavalya timbula/tarvikāra pinupuh/mvaṅ vantiṅa kĕnaṅ paraṅ/saṅ yama ikaṅ pṛthivī avakakĕn/pamratina lĕyĕp ni netra/akĕsĕl pva liṅgih turukĕn lumah/sada drĕniṅ mata/tĕhrakĕn tikaṅ supta/ya ta sinaṅguh dhāraṇā ṅa/ya maṅkana///

mahyun pva ṅambaha vve tan kĕlĕma/saṅyama ikaṅ apah avakakna/pamratima lĕyĕp niṅ netra/akĕsĕl pva luṅguh turvakĕn lumah/sadā drĕniṅ mata/tĕhĕra tika supta/manmahakĕn kavirāgyan//

mahyun pva tan kapanasana deniṅ āditya/mvaṅ deniṅ apuy/tunu tan gsĕṅa/ikaṅ teja/ya mahavakakĕn ikaṅ śūnya hava satata/ta ya sumĕlĕpitiṅ śūnya/pamratima lĕyĕp niṅ netra/akĕsĕl pva luṅguh turvakĕn lumah/sadā drĕṅ niṅ mata/tĕhĕ [13a] ra tika supta//

mahyun pva liṅ sira jñāna/umolahakĕnaṅ arca/mvaṅ maṅuripakna śava/pantara kaṇṭha/ kapiṅpatnya pva/isĕp tĕkeṅ tutuk/pĕgiṅ riṅ kaṇṭha juga/hayva tĕkeṅ garbha/saprāṇāyāma/ vaṅsulakna minduhur/veh avana riṅ vunvunan/vuntu tikaṅ vunvunan/vaṅsulakna muvah/veh avana riṅ nāsikā/asiṅ adras avananya/hiritirit saka sadhidhak/vilaṅana gaṇiṭrī/mālya satus dolapan/tka pva riṅ liṅga muvah/isĕp muvah sakeṅ saṅkanya mijil/kuniṅ yan adrĕs kiva/isĕp dentika riṅ ampru/ Viṣṇupada ṅaranya ika/yan adrĕs tĕṅĕna/isĕp denteka riṅ hati/Brahmapada ṅaranya ika/yapvan madrĕs kalih/isĕp denteka riṅ pusuh-pusuh/yata sinaṅguh Īśvarapada ṅaran ira/

hĕnĕṅ ta saprāṇāyāma/vĕtvakĕn taṅ bāyu muvah/saka ri uṅgunta kĕkĕs ṅūni/cakrabāyu pva miděr/byaktapadampak ta ya/cihna yan [K157]⌊alah ikaṅ ākāśa denta/ikaṅ rāditya vulan tārāṅgaṇa/ alah ika deniṅ pandĕliṅ iṅ mata tan kĕneṅ mĕrĕm/⌋pinakasādhana ikaṅ cakrabāyu miděr/la[13b]van putĕr niṅ tutur/byakta dūra-darśana/dūra-śravaṇa/dūrātmaka/mahyun pva drĕsya/kĕkĕ si bhaṭāra ri tĕliṅ iṅ pusuh-pusuh//

nihan tiṅkah iṅ umiděrakĕn cakrabāyu/mvaṅ pamutĕr tutur/ndah tiṣṭha luṅguh ri mayat niṅ aturu/sayamaduk parameśvara śarīranta/isĕp teka bāyu byāna ri tutuk/kumbhaka udara/pĕgĕṅ riṅ kaṇṭha saprāṇāyāma/vĕtvakna riṅ nāsikāgra/hiritirit hayva drĕs vĕtunya/vilaṅi gaṇitrī/moliha satus/tĕka pva ri liṅga/isĕp sakeṅ tutuk/piṅtiga divasa niṅ cakrabāyu miděr/kandut riṅ uttara bāyu/ pĕgiṅ riṅ nasikāgra/mataṅnyan putĕr niṅ tutur/lavan cakrabāyu miděr/[K157]⌊alah pvekaṅ pṛthivī deniṅ dhāraṇānta mayoga/⌋

pinaka-sādhana cakrabāyu miděr/lavan putĕr niṅ tutur/tĕlas pva hika denta/byakta kĕduk timbul karavalya kita nirvikāra/vantiṅakna riṅ karaṅ śīla svuh/kita nirvikāra/cihna yan alah ikaṅ pṛthivī hika//

[K157]⌊āpah pvālah deniṅ kavirāgyan/⌋makasādhanaṅ cakrabāyu miděr/mvaṅ/putĕr niṅ tutur/ byakta umolahaknārcca [14a] mvaṅ umasuka mayagaṇa niṅ vaṅke/tan kĕlĕm aṅambah vay/ya ta

cihna yan alah ikaṅ āpaḥ//

[K157]⌊teja pva alah deniṅ vilakṣaṇa/⌉makasādhanaṅ cakrabāyu miděr/mvaṅ putěr niṅ tutur/ byakta tinunu tan gsöṅ/cihna yan alah ikaṅ teja ika//

[K157]⌊bāyu pva alah deniṅ jñāna/⌉maka-śaranaṅ cakrabāyu miděr/mvaṅ putěr niṅ tutur/cihna yan alah ikaṅ bāyu ika//[K157]⌊Ākāśa pva alah deniṅ dhāraṇā/⌉makasādhana tan hana vetan kidul/ kulon/lor/i sor/i ruhur/tan ana ika kabeh/kevala hekabhuvana juga dhyāna/ika ta siddha sari niṅ tapa/[K184-185]⌊om/sa/ba/ta/a/i///

Close the earlier opening. The teeth will open (věṅā, meṅā). It comes out by performing prāṇāyāma. There is silence in between. Inhale again for it to come out. Do prāṇāyāma. End it in the nāḍī. Thus, as a result of circulating the cakrabāyu, ... of inner consciousness, three times or four times, bring back, and you will become agile (lāghava). Finally restrain the breath in the guhya, it will sharpen and be pure like an image. If one performs prāṇāyāma thus, all his wishes are fulfilled.

[Pārthivī dhāraṇā.] If you want to be invulnerable, you can strike without reprisal. If one strikes it will touch the rock. Yama will be embodied in the earth. Like an image it vanishes from sight. If tired you sit down, lie on the back, look with fierce eyes, fall asleep instantaneously, this is called dhāraṇā[1].

[Āmbhasī dhāraṇā.] If you want to set foot on water without sinking, Yama will be embodied in the water. Like an image it vanishes from sight. If tired you sit down, lie on the back, look with fierce eyes, fall asleep instantaneously, you will attain vairāgya[2].

[Āgneyī dhāraṇā.] If you want not to suffer from the heat of the sun and by fire, you will not burn even if thrown into the fire, this teja (that is fire-dhāraṇā) will be embodied as śūnya for ever[3]. Like an image it vanishes from sight. If tired you sit down, lie on the back, look with fierce eyes, fall asleep instantaneously.

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[1] Our text has affinities with the centres of meditation in the Dhāraṇā-śāstra of Jaigiṣavya: "The yoga writer Jaigiṣavya wrote Dhāraṇāśāstra, which dealt with yoga more in the fashion of Tantra than that given by Patañjali. He mentioned different places in the body (e.g. heart, throat, tip of the nose, palate, forehead, centre of the brain) which are centres of memory where concentration is to be made. See Vacaspati's Tātparya-ṭīkā or Vātsyāyana's bhāṣya on Nyāya-sūtra 3.2.43" (Surendranath Dasgupta, *A History of Indian Philosophy*, Cambridge, 1951:1.229n.).

This is the pārthivī dhāraṇā, the first of the five dhāraṇās in the Gheraṇḍa-saṁhitā 3.70-71. The other four are: āmbhasī/watery, vāyavī/aerial, āgneyī/fiery, and ākāśī/ethereal. By the pārthivī dhāraṇā one conquers the earth, no earth elements can injure him and it causes steadiness.

[2] This is the āmbhasī dhāraṇā in the Gheraṇḍa-saṁhitā 3.71-74.

[3] Gheraṇḍa-saṁhitā 3.75-76 says that the fire-dhāraṇā destroys the fear of dreadful death and cannot injure one who practises it. Even if the practitioner is thrown into burning fire, he remains alive. In the words of SHK the fire becomes śūnya or non-effective.

[Vāyavī dhāraṇā.] If you wish the words of wisdom, you should perform worship, bring to life a dead body. Hold it in the throat, four times, you should inhale through the mouth, hold it in the throat, and not allow it to go to the stomach, you should perform prāṇāyāma. You should bring it upwards, to lead it to the fontanelle, fill the fontanelle with it, and send it back again, lead it to the nose, it is with great speed all the way, with a soft and tremulous sound, little by little[1]. Count the rosary 108 times[2]. Take it up to the centre (liṅga) again, and inhale it upto the place of origin whence it came. With great speed from the left side inhale it up to the gall-bladder. It is called Viṣṇupada[3]. If it is with great speed from the right side, inhale it to the heart, it is Brahmapada[4]. If it is with great speed from both sides inhale it upto the liver, it is the Īśvarapada[5].

[Ākāśī dhāraṇā.] Perform prāṇāyāma in silence. The breath will come out again, from its earlier placement near the teeth. Cakrabāyu circulates. The vyaktapada will be rolling forward in banks *(ampak)*[6]. The ether will be controlled by it, including the sun, moon and stars. They are controlled by staring with the eyes..., while the cakrabāyu circulates and turns the consciousness[7], so that one acquires the power to see what is distant, to hear the distant, and to be teleactive. If one wants to be forceful, keep the Bhaṭāra hidden in the centre of the liver.

This is the course of circulating cakrabāyu, and turn the consciousness, it will stay till one sleeps(?) ... Parameśvara in your body. Inhale the byāna wind in the mouth, keep it *(kumbhaka)* in the stomach, restrain in the throat, and perform prāṇāyāma. Release it from the tip of the nose in small quantities, and do not force its release. Count the rosary till a hundred times, until it comes to the centre *(liṅga)*. Inhale from the mouth. The cakrabāyu circulates thrice a day. It sticks to the uttara bāyu. Hold it at the tip of the nose. Hence the turning of consciousness and the circulation of cakrabāyu.

The earth will be overcome by your dhāraṇā while practising yoga. For that circulate the cakrabāyu and turn the consciousness. You will become invulnerable and undisturbed. If you are struck with a rock it will be destroyed, and you will be unhurt.

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[1] *ahirit* 'with a soft and quavering (vibrating, tremulous) sound'. *Saḍiḍik* 'a little, a bit' Z.

[2] *ḍolapan* 'eight'.

[3] Viṣṇu is the deity of the āmbhasī dhāraṇā in the Gheraṇḍa-saṁhitā 3.72.

[4] Brahmā is the presiding deity of the pārthivī dhāraṇā in the Gheraṇḍa-saṁhitā 3.70.

[5] Īśvara is the presiding deity of the vāyavī dhāraṇā in the Gheraṇḍa-saṁhitā 3.77.

[6] *ampak* 'in countless numbers?' Modern Javanese *ampak-ampak* 'rolling forward in banks' Z. Vyaktapada like Viṣṇupada, Brahmapada and Īśvarapada. In Sāṁkhya, *vyakta* is developed (opp. *avyakta)*.

[7] *putĕr* (with tutur, smṛti) 'to meditate in order to bring forth the deity' Z.

Its effect is that the earth will be overcome.

The waters will be overcome by renunciation. For this circulate the cakrabāyu and turn the consciousness. Be engaged in worship and enter the... of the corpse. You will not sink if you set foot on water. Its effect is that water is overcome.

The fire is overcome by vilakṣaṇa. For that circulate the cakrabāyu and turn the consciousness. If put in fire it will not burn. Its effect is that fire is overcome.

The wind is overcome by knowledge (jñāna). For this circulate the cakrabāyu and turn the consciousness. Its effect is that the wind is overcome.

The sky is overcome by dhāraṇā. For that there is no east, south, west, north, nadir and zenith. None of them exists. There is only one universe of dhyāna. It is the quintessence of asceticism. Om sa ba ta a i///

K185⌊ka/ikaṅ sinaṅguh sapuluh lakṣaṇa/pāvak saṅ hyaṅ Ratnatraya/lvir nira/kṣamā maṅupakṣama riṅ sarvva tumuvuh/upakṣama ṅa göṅ sapura/śīla ṅaranya halĕp tiniṅhalan polah ira/ bhāṣita ṅa savuvus ira amanis/tyāga ṅa tan ahat riṅ hurip ira/indriyanigraha ṅa vruh maṅalahakĕnn indriya/satya ṅa tan dadi lĕñok mojar/upadeśa ṅa vruh riṅ sthāna Bhaṭāra/dharma ṅa sira sakta [14b] riṅ ulah dharmma/śānta ṅa atīs pāmbĕkan ira riṅ rāt kabeh/dānta ṅa sira śuci sadā riṅ rāt/ niyatan ika sapuluh lakṣaṇa nira bhaṭāra dharmma///⌉

K177nihan kaliṅaniṅ pañcavarṇṇa/lvirnya/⌊śveta/kṛṣṇa/pīta/rakta/viśva//⌉śveta ṅa līlan nirāvaraṇa ni jñāna/yeka śveta ṅa//kṛṣṇa ṅa ikaṅ buddhi gumavaya hayva niṅ para/mvaṅ sumiddhākna hayva niṅ len/hayva inĕlemlĕm siddhaniṅ kārya rahayu juga/ya varṇṇa irĕṅ ṅa//kuniṅ ṅa umintonakna ikaṅ puṇyasambhāra kagavayaniṅ becik/sambhāra ṅa göṅ niṅ jñāna nirmala/ya varṇṇa kuniṅ ṅa//rakta ṅa ikaṅ jñāna masih tanpadveṣita/tan paṅekatva/tan hana katunar iṅ sarvvasatva/sinamanira/ya varṇṇa rakta ṅa//viśvavarṇṇa ṅa ikaṅ humatasakna puṅguṅ ni sarvasatva riṅ sakala niṣkala/varavarahĕn ikaṅ mārgga yukti/tan ameta phala/ya viśvavarṇa ṅa///nahan kaliṅan iṅ pañcavarṇṇa sambhāra///

TEN CHARACTERISTICS OF DHARMA

These are the ten distinguishing characteristics (lakṣaṇa) [of Dharma], embodied in the divine Ratnatraya. Kṣamā is indulgence to all creatures. Upakṣamā is great forgiveness. Śīla means pleasant behaviour. Bhāṣita means to speak sweetly. Tyāga means not to care for one's own life. Indriyanigraha means to know to control one's senses. Satya means no falsity in speech. Upadeśa means to visualise the place of the Lord. Dharma means devotion to activities of Dharma. Śānta means equanimous in mind to the whole world. Dānta means constantly chaste in the world. These are the ten characteristics of bhaṭāra Dharma.

FIVE COLOURS (pañcavarṇa)

This is the meaning of pañcavarṇa (five colours). They are white, black, yellow, red, green. Śveta means clear and immaculate knowledge. Kṛṣṇa means the disposition

to do good to others, and to perfect the wellbeing of others. Do not put off the accomplishment of good deeds. Kuniṅ (yellow) means to show meritorious deeds (puṇyasambhāra), to do right. Sambhāra means the greatness of immaculate knowledge. Rakta means the mind (jñāna) of affection without hostility, without forging unity, there is no deficiency of anything, all are considered equal *(sama)*. Viśvavarṇa (green) means to rectify the ignorance of all beings regarding sakala niṣkala. To teach the right path without clamouring for its fruit. Such is the significance of the array of pañcavarṇa.

Pinratiṣṭha saṅ hyaṅ mahārāga/mahāmoha/rāga ṅa jñāna kĕdĕri lĕpasaniṅ sarvvasatva/ mvaṅ pamaṅgihan ikaṅ sarvvajanma inakamběk/kagavayaniṅ mahādeśa ṅa tan hiḍĕp ri ha [15a] na niṅ sarvvavastu/mayamayam iṅ svabhāva katatvanya/kagavayaniṅ mahādeśa mahāmoha ika/tan hiḍĕpnya yan hana niṅ mahāmalantaya/tan mandĕl iṅ śūnya/tan dĕliṅ vāhyātmaka/tan karaktakna ikaṅ sarvvavastu/yeka mahāmoha upahṛta///[K141]⌊pahoman ṅa nirmmala riṅ jagat kita nityakāla/ umrāthanākĕn kaparamārthan/ya homa ṅa/homa-vidhi ṅa mintonakna rahayva niṅ bhuvana tiga/ yeka homavidhi ṅa//⌈[K176]⌊maṇḍala ṅa mintonakna ri vruh iṅ āsana bhaṭāra jagatkāraṇa/ri lĕvih niṅ jñāna nira kasātvikan/⌈vruh sirān luput saṅkeṅ agrāhya//guhya ṅa aguhya ṅa nirāśraya ṅa agrāhya ṅa tan vĕnaṅ ginĕgĕ/grāhya ṅa ikaṅ vĕnaṅ kavĕṅguh/mataṅnyan agrāhya/nirāśraya ṅa/yeka maṇḍala ṅa///kaliṅanyānaku/nisti pramāda inah/tan hana jugaṅ pramāda vineh maṅinakinaka/yāvat kapañciṅ riṅ sakala niṣkala/valiṅ tatan sipi ka rikaṅ ādisatva riṅ prayatna/ādisatva ṅaran ira// kaliṅanya/ikaṅ ādisatva ṅa yan tuhu yatna/Brahmā Viṣṇu Īśvara sira ādisatva ṅa///

Consecrate divine[1] mahārāga and mahāmoha. *Rāga* means knowledge of emancipation dormant in all beings, and to afford a happy disposition to all living beings. To work out *mahādeśa*, that is, without paying attention to the existence of things. He yearns *(m-ayam-ayam)* for their real essence. It is the working of mahādeśa *mahāmoha*. He does not pay attention if there are impurities, if it is not established in śūnya, if it is clear *(dĕliṅ)* from without, not attached to all things. This is termed[2] mahāmoha. *Pahoman* (sacrificing) means you are always immaculate in the world, working for the salvation of others. This is called homa. *Homa-vidhi* means to show salvation to the three worlds. *Maṇḍala* means to visualise the knowledge of the *āsana* of the Lord, the cause of the universe, because of the superiority of his virtuous knowledge, because of his abstinence from things not to be taken (agrāhya). One should not cling to guhya and aguhya, nirāśraya and grāhya. Grāhya means that which can be taken. Hence agrāhya is nirāśraya. This is the maṇḍala. To be careless in ... *(inah)* is bad. There should be no negligence

[1] The Pañca-Tathāgata are assigned a family each of dveṣa, moha, rāga, cintāmaṇi and samaya (Benoytosh Bhattacharyya, *An Introduction to Buddhist Esoterism*, 1932: 130). Do mahārāga and mahāmoha have any connection with them? Can mahadeśa be mahādveṣa? Compare *rāgeṇa badhyate mānuṣah, rāgeṇa vimucyate* "man is bound by passion, but it is likewise passion which frees him."

[2] *upahṛta* can be a malapropism for *udāhṛta*.

in providing well-being, so long as one is in quest (? *pañciṅ* 'to fish') of sakala niṣkala. It is wrong(?) to believe that ādisatvas are exerting completely *(tan sipi)*. The ādisatvas are exerting in reality. Brahmā, Viṣṇu and Īśvara are ādisatvas[1].

mānuṣa kuraṅ yoga/ma [15b] tmahan mṛga pakṣī sthāvarādi/kunaṅ mārganya ikaṅ mṛga pakṣī yan huměta janmanya/tyan kahaḍaṅ kapaṅan kagaměl de saṅ paṇḍita siddha yogīśvara/ ṅūniveh yan pūjākna ri saṅ maṅulahakna dharmma-sādhana/ika ta yan humvata janmanya//hayo juga ikaṅ vvaṅ pramāda/malěkas juga magavaya dharmma-sādhana/hayva hinalěmlěm/apan ikaṅ pati hurip/tan vistara ri lavasnya/eveh ta yan kapaṅgihan kabrahmacaryyan/mvaṅ ikaṅ kāṣṭeśvaryyan/makādi kamokṣan/apan atyanta durlabhanya/hana pva vvaṅ capala ṅuṅsi kamokṣan svan lumicin cumaleṅ vidhi-kiryyā/ri měṅit liṅnya/magalar maṇḍala/pakṣa tumuṅgalaknikaṅ sarvvabhāva/yaya vastu ika kabeh liṅ nya/yukti dahat ika vuvus nika/ṅka yan tuṅgal vuvus nika/ tuṅgal iṅ manah ṅaranya/nirahěṅkāra/tuhun paṅaku suṅguh/tuṅgal iṅ sabhava yan maṅkana/kunaṅ tapvan vnaṅ ya marahakěn manahnya/mvaṅ śarīranya/atěhěr pinakahulun denikaṅ ṣaḍvarggaripu jātinya/ndi ta yan katěmva kamokṣan denya///

kaliṅanya/ikaṅ bhava mataṅnyan makveh prakā[16a]ranya/tumūt i kveh niṅ janmanya ika/ tuṅgal mvaṅ jñāna milu tuṅgal ikaṅ sarvvabhāva ṅaranya si tan maṅakvaṅ upayoga hala-hayu/ maṅkana tuṅgal iṅ sarvvabhāva ṅaranya/nirahaṅkāra/nirahěṅkāra pva saṅ paṇḍita samaṅkana/ vnaṅ pva sira tumuṅgalakěn ikaṅ sarvvabhāva//yan lagi kavaśa denikaṅ ṣaḍvargga mvaṅ kneṅ helik lāvan asih/riṅ kapana ta yan siddha sinādhyanya/sabarinyan kiraṅ-iraṅ/inaranan viku lavat//hana vvaṅ lumicin mavak capala/ṅuṅsi kamokṣanya/riṅ kapana ta yan kapaṅgiha denya///

If a human being is deficient in yoga, he becomes a deer, bird, or plant. The way of a deer or bird is that they are of narrow outlook and mean by birth. If by chance they are eaten or taken hold of by a wise siddha yogīśvara, especially if they are offered to a person who is engaged in dharma, they are born into a higher state. The person should not be negligent in undertaking the performance of dharma. He should not keep it putting off, because life and death are not of long duration. It is difficult to attain the state of brahmacarya, and the eight aiśvaryas. Liberation is very difficult to obtain. There are rash persons trying to attain liberation, who completely renounce pleasures, and blame the performing of rituals. Their world disappears(?). They consecrate the maṇḍala. They think that all bhava are one. In any case *(yaya)* they are all objects, they say. That is the supreme argument according to them. If what they say is the same as their mind, they are without selfishness, as they claim in earnest. They are of the same inclination, if so. They are not able to train their mind or their body. They go on being enslaved by the six enemies, because of their nature. How can they attain liberation?

This existence (bhava) therefore, has many natures. It is carried along in many lives. It unites with knowledge (jñāna). It the single accompanies all existences without

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[1] *Ādisattva ṅaran ira bhaṭāra Brahmā, bhaṭāra Viṣṇu, bhaṭāra Īśvara,* Agastyaparva 385.22.

accepting good and bad applications. Such is the oneness of all existences. One should shun arrogance. A wise person should be without arrogance, then he will be able to consider all existence as one or equal. If one is continuously dominated by ṣaḍvarga, and subject to hate and affection, how can *(riṅ kapana)* he accomplish what he wishes to. Everytime he is an object of derision *(kiraṅ-iraṅ)* and is termed a shady *(lavat)* monk. If a person is completely tranquil but the embodiment of rashness and tries liberation, how can *(kapana)* he attain it?

K162 **sājñā hyaṅ mami/yukti dahat vuvus rahadyan saṅhulun/yatikaṅ devatā sakarĕṅ muṅsira kamokṣan/aparan ta gavayakĕna niṅ mānuṣa brata/mvaṅ mapa lviranikaṅ jñāna karĕgĕpanya/ yatanyan matĕmahana devatā/kasihana rānak bhaṭāra/varahĕn tĕmĕn-tĕmĕn/**

uvāca/sumahur bhagavān Agastya/liṅ nira///

kiñcid vratī kṛttiyan tu/akrodhaṁ śokavarjjitam///

hayva göṅ krodha/hayva lobha/hayva prihatin/nāhan taṅ brata titiga gavayakĕn iṅ mānuṣa/yan mahyun matĕmahana devatā/yan ikaṅ brata ti [16b] gaṅ siki gavayakĕn iṅ mānuṣa/durlabha ika/ āpan rāga-dveṣātmaka ikaṅ mānuṣa/ilik lāvan hyun pinakāvaknya// kaliṅanyānaku/maṅke śīla nika ṅūni/ikaṅ yakṣa/nirṛtah/yatna ya/tan dadi bari-bari śīlanya/denya rumakṣa saṅ hyaṅ śrī/suśīla ya/tan dadi gumavayakĕn ika/lvir niṅ loka tanyogya tan ulahakna niṅ loka/bhakti ta ya riṅ devatā/śuci mata ya/tuhagaṇa mamūjā riṅ devatā sari-sari/mahardhikaṅ apa karih/buddhi santoṣa/tan kakavaśa ya deniṅ indriya/apilih ta ya riṅ āhāra/ikaṅ śuci liṅ niṅ loka pinaṅanya/göṅ ṛṇa mata ya/nahan ta prabhedanya lavan rākṣasa//*tasmāt kaṅ dṛvañcapayet*//hetunyan makmit iṅ dṛvya bhaṭāra/apan hyaṅ śrī ṅaranya/hetunyan santoṣa paramārtha-varjita pratikūla/tanaṅga jātinya sora denikaṅ vvaṅ tan santoṣa/göṅ viṣaya/apa dumehnya maṅkana///

***kva cetayati saṁsāraḥ*/kapana ta yan lĕpasaṅ saṁsārārṇava/ya ta katon de saṅ maṅabhyāsa kaverāgyan/ [17a] tan saṅgraheṅ sukha vāhya/kevalya jnĕk humĕtakĕn avak nira/riṅ kasantoṣan/ tumahĕn ikaṅ ṣaḍvarga ripu/ikaṅ ṣaḍvarga manuṅ daśakleśa/sari-sari ndatan hana vitnya vaneh/ bheda saṅkeṅ antaḥkaraṇa///**

By your permission my Divineship, what you say is very correct, that a deity will encounter his liberation in a moment. But what should be done by a human being performing bratas. And what kind of knowledge should he concentrate on so that he becomes a deity. Please be so kind to communicate that truthfully.

Noble Agastya answered: *kiñcid vratī krittiyan tu akrodhaṁ śokavarjjitam/* Do not be very angry: Do not be greedy. Do not be sad. These are the three bratas to be observed by a human being desirous of becoming a deity. When one practises these three bratas, he faces many difficulties (literally it is hard to get), for man is a being of desire and hatred. He is embodied revulsion and passion. My son, in times of yore yakṣas and nirṛtas tried to cultivate proper conduct (śīla), without becoming neglectful, and they could take care of divine śrī or wealth. But they could not engage in good conduct (su-śīla). Improper behaviour of the world should not be indulged in by the world. One

should show devotion to the deities. One should indeed be *(mata)* pure. One should perform regular worship of deities, day by day. Maharddhika is one with a disposition of contentment. He is not overwhelmed by the senses. He is selective in food. His diet is whatever is considered pure by the people. His obligations *(rĕṇa)* are great. The difference between him and a demon is: *tasmāt kaṁ dravyaṁ cārpayet.* The reason of guarding the property of the Lord, is that She is called Hyaṅ Śrī. If contentment is devoid of the highest good then it goes against you. His character is not lowered by persons without contentment, and steeped in sensual desires. What is its explanation.

kva cetayati saṁsāraḥ. How is it possible to be emancipated from the ocean of existence. This is realised by those who practise vairāgya, who do not hold on to external pleasures, but only delight in controlling their physical needs, in contentment. They resist the six enemies, which bring about the ten afflictions *(daśa-kleśa)*. In essence, they do not have a base. Differentiate them from conscience.

nihan saṅ hyaṅ hṛdaya dṛvya/lvirnya/kṛpaṇa/satya/sādhu/paramārtha/sukha/5/tri-pāramitā/lvirnya/masih/bhakti/puṇya/3//catuṣ-pāramitā/metrī/karuṇā/muditā/upekṣā/4//[K134]ṣaṭ-pāramitā/lvirnya/vīrya/prajñā/śīla/kṣānti/dhyāna/6/]///

tapa-śānta-kṣamā-śakti-rāga-dveṣa-vivarjitaḥ/
saṅgataḥ sarva-viphale oṁkāraṁ pariśudhyate//

kaliṅanya/[K129]ikaṅ vinastu tapa/saṅ nityātiṅgal rāga dveṣa viṣaya/sukha duḥkha/tinilar de nira/]pinariśuddha riṅ saṅ hyaṅ Oṁkāra/tan pĕgat muniṅ antaḥhṛdi/ya ta maṅanakĕn śānta ṅa/rahayu/śānti ṅa sukha tan pabalit duḥkha/kṣamā ṅa tanana vaneh de nira/tuṅgal ikaṅ bhuvana lavan śarīra/ri vĕruh ira hi mūla-madhyāvasāna niṅ dadi lavan tan-dadi//sma/krama niṅ vidvān//

duṣṭa-matta-prakopasya hiṁsākarmma-paradāra/
dyūta-vya[17b]*vahāra-mithyā ityete aṣṭa-coḍikāḥ//*

ya tilarĕn de saṅ tapābhyāsa//

aṁ-aḥ japākna piṅ16 Śivadhyāna/nirmala phalanya/// yan Sadāśivadhyāna dīrghāyuṣa phalanya/yan Paramaśiva-dhyāna mokṣa phalanya//yan mahyun iṅ ripu-saṁhāra Rudra-dhyāna/yan mahyun svastha niṅ rāt Mahādeva-dhyāna///yan mahyun sakārya siddha Śaṅkara-dhyāna//yan mahyun kasihaniṅ hyaṅ janma kunaṅ Īśvara-dhyāna//iti saṅ hyaṅ mahājapa/hayva vera/paramarahasya sira/aṁ ātmā vījākṣara nira/aḥ śūnyā vīja/mahasaṅ yogī sirāyva cavuh///

The hṛdaya-dravya are five: kṛpaṇa (miserliness), satya (truth), sādhu (goodness), paramārtha (supreme purpose), sukha (happiness). The three pāramitās are: masih (love), bhakti (devotion), puṇya (merit). The four pāramitās are: maitrī (benevolence), karuṇā (compassion), muditā (joy), upekṣā (equanimity). The six pāramitas are: vīrya (exertion), prajñā (wisdom), śīla (conduct), kṣānti (forbearance), dhyāna (meditation).

tapa-śānta-kṣamā-śakti-rāga-dveṣa-vivarjitaḥ/
saṅgataḥ sarva-viphale oṁkāraṁ pariśudhyate//

One who wants to practise tapa (asceticism), he should give up passion, hatred

and sensual desires. He should abandon joys and sorrows. He should purify with divine Oṁkāra, uninterruptedly, for generations *(muniṁ)* in the depth of his heart. This will result in tranquility and felicity. Śānti means happiness which never turns into unhappiness. Kṣamā means that none is another according to him. The macrocosm (universe) and microcosm (body) are one, in his realisation of the origin, middle and end of existence and non-existence. He is aware (sma=smaraṇa) of the conduct of a wise person.

duṣṭa-matta-prakopasya hiṁsākarmma-paradāra/
dyūta-vyavahāra-mithyā ityete aṣṭa-coḍikāḥ[1]*//*

These should be given up by one who wants to practise tapa.

Recite *aṁ-aḥ* sixteen times in Śiva-dhyāna, whose result is purity. Sadāśiva-dhyāna leads to long life. Paramaśiva-dhyāna results in liberation. If you want to end the [six] enemies do Rudra-dhyāna. If you want the health of the people do Mahādeva-dhyāna. If you wish to accomplish all work do Śaṅkara-dhyāna. If you want to favour living beings do Īśvara-dhyāna. These[2] are the great divine recitations. Do not divulge, because it is a supreme secret. Aṁ is the bījākṣara of the soul (ātmā). Aḥ is the bīja of the void (śūnya). A yogī should visit many localities, and he should not be indiscriminate *(cavuh)*.

K143 **kunaṅ pakṣa nira saṅ amrih kaśaktin/ndya ta lvirnya/ikaṅ śūnya parama-sadātma, pakṣa saṅ boddha//ikaṅ śūnya paramānanda, pakṣa saṅ bherava/ikaṅ śūnya paramaguhya, pakṣa saṅ siddhānta//ikaṅ śūnyatā, pakṣa saṅ ṛṣi//ikaṅ paramaśūnya, brāhmaṇa-dṛvya// iti jāti paṅavruh iṅ sarvva-pakṣa//** sira ta vinastu veṣṇava ṅaranira//ikaṅ vvaṅ yan sdhata(?) riṅ kaniśreyasan/sira ta vilakṣaṇa//vĕnaṅ apakṣa sakala niṣkala/ya kṛtasamaya ṅaranira/sira [18a] saṅ maṅkana kramanira///

nihan patyanane de saṅ sevaka-dharma/ulahakna hayva palĕh-palĕh/lvirnya/lasya ṅa lĕmĕhan/nidrā ṅa bvat guru/bhaya ṅa vĕdyan/tṛṣṇā ṅa bvat sih/lobha ṅa tan mahyuniṅ kĕḍik// krodha ṅa bvat srĕṅĕn//iti ṣaḍaṅga ripu/ya ta siṅgahana de saṅ kṛtārtha paṇḍita///

Those who aim at supernatural powers, strive for as follows:

the Buddhists	for parama-sadātma
the Bhairavas	for paramānanda
the Siddhānta	for paramaguhya

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[1] Compare *codaka* 'accusing' (monk) in MSV.3.18.20f, *codanā* 'accusation'. *Codika* can mean 'accuser'. Compare Hindi *choḍanā* 'to give up'.

[2]

Śiva-dhyāna	purity
Sadāśiva-d.	long life
Paramaśiva-d.	liberation
Rudra-d.	ends six enemies
Mahādeva-d.	health
Śaṅkara-d.	accomplishes all work
Īśvara-d.	favours living beings

the sages for śūnyatā
the brāhmaṇa's possession is parama-śūnya.

These are the natures of knowledge of all the pakṣas. It is perceived *(vinastu)* by the Vaiṣṇavas. A person who has perfected(?) supreme knowledge is vilakṣaṇa. He can grasp sakala niṣkala. He is called one who has perfected the vows. The conduct of such a one is as follows.

This is the ascertainment of one who serves Dharma. Strive hard, do not be negligent. *ālasya* is unwillingness, *nidrā* means heavy burden, *bhaya* means fear, *tṛṣṇā* means great affection, *lobha* means not to desire a little, *krodha* means vying with each other. These are the six enemies. These should be avoided by a successful wise person.

K156 **⌊kunaṅ paṅalah niṅ aṣṭa-lana/lvirnya/paṅalah pṛthivī-dhāraṇā pagĕh//paṅalah āpaḥ tan paṅrasa//paṅalah teja vilakṣaṇa//paṅalah bāyu ahiṁsā//paṅalah ākāśa hĕnaṅ-hĕniṅ/paṅalah sūrya candra tārāṅgaṇa tuṅgal paṅalahnya/ikaṅ akṣi tan kĕḍap//pinakānta niṅ ṣaḍaṅga yoga/ra/ paramārthanya śiva ya/sira ta hayva kaluputan kadhyānan ira/sira kayogīśvaran ṅaran ira/ rahasyopodeśa ika//iti ṣaḍaṅgayoga/hayva vera//⌋**

K164 **⌊kunaṅ saṅ hyaṅ tatva advayājarākna/lvirnya/ikaṅ sūkṣma mvaṅ sthūla/pratyekanya/ ikaṅ vastu kinahanan iṅ rūpa varṇa/mvaṅ molah mamběkan/sakarasa/katiṅhalan/ya sthūla ṅa avak vāhya śarīra/kunaṅ kaṅ vinastu sūkṣma/ikaṅ jāti hana tan katiṅhalan/vĕnaṅ hana vĕnaṅ tan hana/ asiṅ miśrahan iṅ aḍĕmit[18b]ya sūkṣma ṅa//⌋mapa nimitta niṅ tan katiṅhalan/ri deniṅ tan rinakĕtan rūpa varṇa/rūpa ṅaranya patiran/mvaṅ bhava ḍĕṇḍhe kalocihu tāguṅ malit/ya rūpa ṅaranya// varṇṇa ṅaranya śveta/rakta/pīta/kṛṣṇa/ya varṇa ṅaranya/ika tananā riṅ sūkṣma/kāraṇa nira tan kapratyakṣa deniṅ indriya/kunaṅ palulvaniṅ tatva/sthūla/sūkṣma/parama/śūnya/knaṅ nimitta niṅ akveh/pamĕtu ikaṅ iḍĕp/anukaraṇa pasumbuṅ niṅ pañca-mahābhūta hurip ndya ta lvirnya/śūnyātma ākāśa/pasaṁyoga ri vit niṅ hṛdaya puṇḍarīkākṣa/makāvak aṅhĕṅkāra/maṅaku viṣaya lavan śarīra/ magave ātmā manah saṁyoga/majahit pva pasaṁyoga niṅ ātmā mvaṅ manah/sumalah tikiṅ śarīra/ya papasah niṅ māyātatva lavan śivatatva ṅa/ri luvar iṅ caturparamāṇuṅ/maryamaṅun rāgaviṣaya/yatika śarīra-golaka ṅa gandha/rasa/rūpa/ikaṅ indriya-golaka ṅa cakṣu/śrotra/ghrāṇa/jihvā/pramāṇa-golaka ṅaranya bāyu/śabda/iḍĕp/traya golaka/ṅa//iti saṅ hyaṅ tatvādvaya/hayva vera/rahasya///**

The control of the eight permanences (aṣṭa-lana) is as follows: the pṛthivī-dhāraṇā is controlled by steadfastness. The water-element is controlled by non-rasa. The fire element is controlled by vilakṣaṇa. The wind element is controlled by non-violence (ahiṁsā). The sky element is controlled by purity. The sun, moon, and stars are controlled by the single un-blinking eye. Thus will be the end of the six-part yoga. In essence it is Śiva. His meditation should not be neglected. This is yogīśvara-hood. It is a secret teaching: this ṣaḍaṅga yoga. Do not divulge it.

The sacred essence of advaya has been enunciated as subtle (sūkṣma) and gross (sthūla). Everything that has form and colour, moves and breathes, is felt and seen, is called gross (sthūla), it has a material body. And what is called subtle (sūkṣma), it really

exists but is invisible, it can be and cannot be, everything merged with the fine, is sūkṣma. What is the reason of its being invisible. It is not endowed with form and colour. Form means ... Colour means white, red, yellow and black. They do not condition the subtle, and that is the reason that they are not perceived by the senses. The gross and subtle elements dissolve into the parama-śūnya. They are conditioned by several causes. The mind emerges. Thereafter the five gross elements come alive. The sky is absolute void. Perform yoga in the deep of the heart on Puṇḍarīkākṣa (=Viṣṇu). It is embodied as the me *(aṁĕṅkāra)*. It owns the passions and the body. It unites the soul and the mind. It soils the union of the soul and the mind. The body deviates (from the absolute). It is the separation of māyātattva from Śivatattva. On the breakup of the four paramāṇu, passions and sensual desires come into existence. The śarīra-golaka[1] are smell, taste and form. The indriya-golaka are eyes, ears, nose, and tongue. The pramāṇa-golaka are wind, sound and sensation. These are the three golaka. This is the holy advaya-tattva. Do not divulge, as it is esoteric.

mati taṅ sakala mūrtti/tiṅgalakna taṅ śubhāśubha kar[19a]mma/lvir iṅ atilara nihan/ikaṅ bāyu maryakĕn kasparśa/śabda maryakĕn karĕṅö/hiḍĕp maryakĕn aṅĕnaṅĕn/ri pamiṇḍaniṅ bāyu/ śabda/hiḍĕp/ya ta jñāna ṅaran ika/ri dadinya tuṅgal//mataṅnyan hayva palĕh-palĕh saṅ sevaka-dharmma riṅ guru/apan parama-rahasya hinrasinira riṅ guru/makavyaktya jñāna vruh/jñāna kinavruhan/jñāna rasani/jñāna rinasan/jñāna hurip/jñāna pati/ri tĕlĕs iṅ jñāna kinavruhan/ pahalyusĕn ta śarīra nira/patinĕn ikaṅ indriya-viṣaya//viṣaya niṅ navadvāra kuñciněn deniṅ akṣara rva bhineda///

[K181] saṅ hyaṅ Brahmā sira saṅka niṅ hana rāt bhuvana kabeh/māvak sakaton/vāhya niṅ śarīra nira lĕmah lāvan bañu/lĕmah lavan bañu hamĕtokĕn sakaton/adi niṅ pagave saṅ hyaṅ Brahmā arane voṅ/ya sinaṅguh Oṁkāra/ikaṅ voṅ done liněvihakĕn sakiṅ dadi kabeh/kinon vruha riṅ vetan, kulon, lor, kidul, mvaṅ ri ruhur i sor/kinon vruha riṅ dharmmaśāstra kabeh//mataṅnyan sira makaśarīra pṛthivī lavan toya/ikaṅ pṛthivī lavan toya dadi mānuṣa lavan [19b] taṅ satva tiryak/tṛṇa taru latā vṛkṣa asiṅ sakasaṅga deniṅ pṛthivī/ya dadi niṅ lĕmah/apan kabeh sari niṅ kapaṅan kenum kavijilanya//

kunĕṅ avak saṅ hyaṅ Viṣṇu teja lavan bāyu/mataṅyan sira aneṅ panon lavan namběkan gĕnah ira//

kunĕṅ sira saṅ hyaṅ Īśva[ra]/pāvak niṅ ākāśa sira/mataṅyan sira aneṅ śabda lavan lyaṅ iṅ navadvāra//

ya ta vyakti saṅ hyaṅ tripuruṣa paṅavak iṅ bhuvana kabeh/i vruha saṅ mahyun iṅ kadivyajñānan/trisamaya/dharma-deśanā/prayatna ta kita/yan mārgga niṅ mantuk mariṅ saṅkan ṅūni/hadalan iṅ saṅ hyaṅ caturdaśākṣara/dalaniṅ mĕtu ṅūni sakiṅ caturdaśākṣara/ya pinakāvak sakiṅ kaśūnyatān/tan len saṅkan hulihaniṅ sarat/sira huga///

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[1] *golaka* are the faculties of sense-perception in their tanmātra form: Vṛhaspati-tattva 33, 73, 89, 92. There are five golaka *(pañcagolaka)* in KBW and Navaruci 42.7.

The sakala image vanishes, and good and evil deeds are left behind. The characteristics of the remnants *(a-tilar-a)* are as follows. The wind transforms into touch. Sound becomes (the faculty of) hearing. The mind becomes (the faculty of) thinking. On the coalescence *(mapiṇḍa)* of wind, sound and mind it becomes knowledge on their becoming one. A dharma-server should not be negligent towards the guru. Because the supreme esoteric... in the guru, for the clarification of the knowledge of knowing and knowable, knowledge of feeling and that which is felt, knowledge of life and death. When the knowledge to be known has been gained, his body becomes supple *(a-lyus)*, the objects of senses subside, the objects of the nine gates of the senses are closed[2] by the rva-bhineda[3].

Brahmā is the origin of the existence of all the worlds. He incorporates all that is seen, his external body is earth and water. Earth and water create everything seen. The prime *(ādi)* of the work of Brahmā is called human being. He is considered oṁkāra. It was his purpose to elevate man above all creation. He ordered him to know the east, west, north, south, zenith and nadir. He ordered him to get acquainted with all the law-books. The reason of his having earth and water for a body is that from earth and water originate human beings, animals, grass, trees, twining plants, trees. Everything originating from the earth is a product of the earth, for all the best that is eaten and drunk is produced by her.

The body of Viṣṇu is fire and wind. That is why he is found in the eye and in breath.

Īśvara is the embodiment of the sky. That is why he is found in speech and in the nine openings.

This is the manifestation of Tripuruṣa, the embodiment of the universe. One who wants to know the divine lore, trisamaya and the instruction in dharma, should strive hard. The way to attain the place of origin is through the divine Fourteen Letters (caturdaś-ākṣara).... This is the embodiment of the void. ...

ya navadvāra kuñcī ṅa panutup iṅ salah surup niṅ hiḍĕp///viśva ṅa viśeṣa/sira viśeṣa niṅ bāyu//śva ṅa bāyu/donireṅaran praṇava/sira prāṇa niṅ rāt kabeh/sira vastu prāṇa/saṅkan iṅaran ekākṣara/akṣare kavĕkas niṅ akṣara/panuṅgal niṅ tryakṣara ikaṅ oṁ/sira ta gi [20a] nĕgö ri sĕḍĕṅ iṅ pĕsat iṅ prāṇa/apan sira viśeṣa niṅ ātma/sira vastu jīva/lamun livat sakiṅ saṅ hyaṅ paramaśiva/ sira ta iṅaranan nirbāṇa/marih avak oṁkāra/sira niṣkala/tan pāvak/tan pavastu/haṅhiṅ praṇava

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[1] *tan parasa* 'without feelings' (Soebadio 1971:72).

[2] *kuñcī* '(a term in yoga, prob.:) the stopping of breathing', *(m)akuñci* 'with the door locked, to perform the yoga of stopping the breath' Z. 927.

[3] The two syllables are aṁ-aḥ (Soebadio 1971:11, 57).

huga marga niṅ mati/apan tos iṅ bāyu///viśva ṅa saṅ hyaṅ oṁkāra/praṇava ekākṣara/tuṅgal haranira//ndan īśvara mahākāla ṅa ikaṅ rāgadveṣa/sira pinaka paṅavit iṅ dvāra niṅ padevagṛha/sira nigraha ni saṅ salah citta/ri kāla niṅ mamběkan dvāra/maṅrěgěpa śiva-dhyāna/marapvan tan kataman vighna/sma/kramanya/kunaṅ ikaṅ tutur tarpabalik lupa/ya vinastu rājendriya ṅa/tumūt ugi ṅ pada-mokṣa///

Navadvāra-kuñcī[1] means to close the wrong entrances of the mind. Viśva means viśeṣa. It is the viśeṣa of the breath. Śva means breath *(śvāsa)*. Its goal is called praṇava. It is the vital breath of the entire world. It is really *(vastu)* the vital breath. So it is called ekākṣara. It is the paramount akṣara of akṣaras. The tryakṣara united is Oṁ. It should be practised when the vital breaths fly out, as it is special to the soul (ātmā). It is really jīva. If it passes by Paramaśiva, it is called nirvāṇa. It assumes the body of Oṁkāra. It is niṣkala, without a body, not concrete. Praṇava is indeed the way of transconsciousness, because it is a product *(tos)* of breath. Viśva means divine Oṁkāra. Praṇava is one-syllabled. It is termed one. Īśvara Mahākāla are passion and hostility. They are like the keepers of the portals of a temple. They control the evil mind, at the time of breathing through the opening. Concentrate on the meditation of Śiva, so that obstacles do not affect one. The right is: Consciousness does not turn into unconsciousness. It ensures the rājendriya[2]. One certainly *(ugi[3])* obtains liberation.

kunaṅ vyakti nikaṅ bhaṭāra/hana riṅ śarīra/lvirnya/amběk yan prapañca vyāpāra/akveh kahiḍěp/Śiva-svabhāva ika//amběk yan lěṅgěṅa hniṅ/rumarasa riṅ hala mvaṅ hayu/amilih iṅ hala hayu/Sadāśiva-svabhāva ika//ikaṅ amběk yan tan karakta niṅ ala mvaṅ ahayu/kevala hnaṅ-hniṅ/ sukha tan kahělětan/vyakti bhaṭāra paramaśiva ika/apan avak bhaṭāra parama [20b] śiva/ri pāntara niṅ hala hayu/mataṅnyan prihěn de saṅ tapa/sukha tan pabalik duḥkha///

dalěm niṅ nirmala-śiva[4] ṅa oṁkāra/ika ta uṅgvan saṅ paṇḍita siddha maṅgih pada-mokṣa lěpas/siddha ṅa tan kavaraha riṅ kevuh//mokṣa ṅa tan hana kapaṅgihanira//lěpas ṅa luput iṅ sarvvāṅga-rūpa-varṇṇa///

The Lord manifests in the body. If the mind is subject to amplification (prapañca), it has many cognitions, and it is of the nature of Śiva. If the mind is ecstatic *(lěṅěṅ)* and pure, conscious of evil and good, discriminates between bad and good, it is of the nature of Sadāśiva. If the mind is not tainted by bad and good, it is just silent and pure, with uninterrupted happiness, it is the manifestation of Paramaśiva. The embodiment of Paramaśiva is intermediate(?) between good and bad. Thus one engaged in austerities

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[1] *kuñcī* (a term in yoga, prob:) the stopping of breathing' Z.

[2] *rājendriya* (instead of raja-indriya<rajas + indriya?) the faculty (power) of motion or passion? (Agastyaparva 375.21, 391.8) Z.

[3] *ugi=uga* 'an emphatic particle' Z.

[4] Nirmala-śiva is defined in Jñānasiddhānta, p. 210-211.

should strive hard so that happiness does not change into unhappiness.

The depth of Nirmala-śiva is Oṁkāra. It is an appropriate means of an accomplished wise person to attain the state of liberation and emancipation. An accomplished person needs no instruction in difficulties. Liberation means that there is nothing more to be attained. Emancipation means deliverance from bodily form and appearance.

kunaṅ yan rumasa ri tĕka niṅ pati/huvus niścaya pakatonaniṅ tĕṅeran kabeḥ/samaṅka ta rĕgĕpĕn ikaṅ kanistṛṣṇan/hayva nolih sukha vibhava/apan iṅ tumolih sukha vibhava ri tĕka niṅ pati/ pāpa riṅ mati yan maṅkana/saparan iṅ hiḍĕp tinūt deniṅ amběk/ika ta halanya/kunaṅ yan eṅĕt iṅ ratna sinimpĕn iṅ jro tuṅgalakna taṅ akṣara/Oṁ aṁ māṁ/mariṅ akṣara oṁ/ya ta tri tinuṅgalakĕn ṅa pisanakna ikaṅ nāḍī annavahā/lavan rasavahā mareṅ prāṇavahā/tĕlas kinuñci taṅ navadvāra/ deniṅ akṣara rva bhineda aṁ aḥ/ya kuñci rahasya ṅaran ira de saṅ paramādiguru/lvir iṅ koccāraṇan saṅ rva-bhineda/lavan saṅ tri tinuṅgalakĕn///upāṁśu/mānasa/bhāṣya/hnĕṅ hniṅ kevala migra riṅ tri tinuṅgalakĕn/mapi[21a]san lavan rva bhineda/nirmantra guga//mānasa ṅaranya maṅĕnaṅĕn saṅ rva bhineda/mvaṅ tri tinuṅgalakĕn//bhāṣya ṅaran ika maṅunyākĕn mantra saṅ rva bhineda/lavan saṅ tri tinuṅgalakĕn//hayva ta karĕṅö koccāraṇanira//parĕṅ lavan pĕsat saṅ hyaṅ paramātmā mareṅ niṣkala//viṣaya niṅ navadvāra kuñciněn/ndi navadvāra ṅaran ika/mata 2/taliṅa 2/hiruṅ 2/carykĕm 1/ upastha 1/pāyu 1/kañciṅana riṅ rva bhineda//yan mukta ṅka/ya kamokṣan ṅaranya/sira kapralīnan// pomapilihana taṅ varahĕn/anĕmu hupadrava kabhukti deniṅ śiṣya yan verakna haja siṅ vruh/haja vinehakĕn iṅ mūrkha-buddhi//[K130] guruyāga yan kĕḍö mahyun aguru/apañcapada 8000///

If one feels the sudden onset of transconsciousness, *(pati)* having definitely seen all the signs of life[1], then one is fully devoid of attachments. One should not take to heart pleasures and splendours. If one is attracted to pleasures and splendours at the onset of transconsciousness *(pati)* one commits evil at transconsciousness. The ways of experience are followed by desires and that is evil. But if one is aware of the jewel hidden within, united with the letters oṁ aṁ māṁ, and culminating in the letter oṁ, these three-in-one all come together as annavahā nāḍī, rasavahā and prāṇavahā. Finally the nine openings are closed, by the syllables rva bhineda which are aṁ-aḥ. This is termed the esoteric closing by the supreme guru. The way to recite the rva bhineda and the three-in-one are: silently *(upāṁśu),* mentally *(mānasa),* and aloud *(bhāṣya).* Silent and pure, they coalesce the three in one. They merge with rva bhineda and one is awakened *(gugah)* without mantras. Mānasa means to contemplate on rva bhineda, and the three-in-one. Bhāṣya means to recite aloud[2] the mantra of rva bhineda and of the three-in-one. Do not hear its recitation, the flying away of the paramātmā to reach niṣkala. The sensory objects of the nine openings should be closed off. The nine openings are: two eyes, two ears,

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[1] *tĕṅĕran* 'sign of life, in particular those parts of the body which show that one is still alive (perhaps the places where the pulse is perceptible, wrists, temples)' Z.

[2] *uni* 'sound, voice' Z.

two nose-openings, one mouth, one sexual organ, and one anus. They should be bolted[1] in rva bhineda (aṁ-aḥ). If released, it is called liberation (mokṣa), it is dissolution. Make a choice from the instructions. If a disciple divulges *(verakna)* knowledge that should not[2] be disclosed he suffers misfortune. Do not impart it to a foolish person. If you feel the urge *(kĕḍö)* to have a guru present him offerings and recite the pañcapada (that is SA BA TA A I) eight thousand times.

sa/ba/ta/a/i/na/ma/śi/vā/ya/a/u/ma/oṁ//kaṅ padbĕlas hituta dalan iṅ mulih mariṅ saṅ hyaṅ caturdaśa-śiva/śiva ṅa hamukti sukha tan pabalik duḥkha/tan kneṅ mala/mvaṅ rāga roga/kevala mahĕniṅ haho/miděṅ laṅgĕṅ/tanpaloṅ tan avuvuh/tanparūpa tanpavarṇṇa/tan lumaku/tan limimbak/tan iṅ kuna/ tan maṅko/tan iṅarĕp/tan iṅ uri/tan iṅ tṅĕṅ/tan iṅ kiva/ [21b] sira vĕkas iṅ vĕkas niṅ sukha/saṅkan ira hiṅaranan sadāśiva/sira ta paramaviśeṣa niṅ viśeṣa/saṅkanira iṅaranan paramaśiva/kveh niṅ kadaton ira/caturdaśa pramāṇa/sira ta prabhu riṅ caturdaśa pura/sira ta īśvara ṅaran ira/sira vibhuh/vĕnaṅ amĕpĕki rāt bhuvana/sira amukti sukha tanpamala/vĕnaṅ atiṅkah/vĕnaṅ adumareh/vĕnaṅ hana/vĕnaṅ nora/vĕnaṅ hata daton 14/vĕnaṅ akadaton 10/vĕnaṅ akadaton5/vĕnaṅ akadaton3/vĕnaṅ akadaton 1/vĕnaṅ akadaton iṅ śūnya taya/vĕnaṅ tan paṅucap/ vĕnaṅ tan kahucap/vĕnaṅ tan kaṅĕnaṅĕn/vĕnaṅ aharan/vĕnaṅ tanpa haran/vyakti nira yan prabhu vibhuh/amĕpĕk i rāt bhuvana/kinahananira ikaṅ rāt/apan sira pramāṇanya tan vaneh/masuk iṅ halos ira tan lĕgĕ/masuk iṅ acihut sira tan sĕsĕk/maṅkana reh ira saṅ hyaṅ vnaṅ//ndi ta vyakti nira/ yan prabhu riṅ caturdaśa pura/avak caturdaśa śiva sira/ri de nira vibhuh sukha/pura ṅa puruṣa/śiva ṅaran ira/sukha viśeṣa tanpabalik duḥkha/caturdaśa ṅaranya 14/de nira prabheda riṅ aranira/riṅ sakadaton sakadaton///

sa ba ta a i na ma śi vā ya a u ma oṁ are the fourteen appropriate means *(dalan)* of returning to the Fourteen Śiva. Śiva means to enjoy happiness without reverting to affliction, without being subjected to impurities, passions and diseases. He is absolute, pure and clean, ever unchanging. He neither increases nor decreases, he is without form and without colour. He neither moves forward nor does he undulate, neither former nor now, neither in front nor in back, neither right nor left. He is the highest of paramount happiness. It is the reason that he is called Sadāśiva. It is the special supreme of the Supreme [Being]. It is the reason that he is called Paramaśiva. The number of his palaces is fourteen. He is the Lord of fourteen palaces. He is called Īśvara. He is vibhu, or able to pervade the entire world. He enjoys untainted happiness. He can regulate, —, can exist, can not exist, can indeed[3] be fourteen palaces, can be ten palaces, can be five palaces, can be three palaces, can be one palace, can be a no palace. He cannot be spoken of and he cannot be spoken to. He cannot be thought of, he cannot be named, he can be

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[1] *kañciṅ* 'lock, bar, bolt' Z.

[2] *aja (haja)* 'do not' Z.

[3] *hata=ata* emphatic particle Z.

without a name. It is evidence that he is the immanent lord, who pervades the universe. The world is pervaded by him. He is his own proof and none else. He enters the decrepit *(lĕvas>los)* without hesitation. He enters the minute *(cihut)* without oppressing it by his mass *(sĕsĕk)*. Such are the qualities of his capacities. What are his manifestations? As he is the lord of fourteen palaces, he is embodied in fourteen Śiva's. He is the lord of happiness. Pura means Puruṣa, who is Śiva. He is supreme happiness without reverting to unhappiness. Caturdaśa means fourteen, because he assumes different forms in the various palaces.

iḍā hava [22a] niṅ sĕkul hulam/piṅgalā avaniṅ bañu/suṣumnā avaniṅ amṛta rinulur iṅ bāyu/ ya trināḍī ṅaran ira/yeki utpatti ṅaranya//parakna ta saṅ hyaṅ amṛta mariṅ hati/kadi ratna sagunuṅ teja nira sarvavarṇa/dumilah lvir iṅ varṇa putih/mirah anom/bāṅ jiṅga kuniṅ hijo nīla/putih havo biru/hana kadi hintĕn/sira ta pinakadṛve saṅ viku/sira sinimpĕn iṅ jro hati/apopoñjan citta nirmala/ lana kinĕkĕsan tan lali/tan kagiṇḍal/sira tuhu tuhu niṅ ratna tan pahiṅan iṅ rĕga/vĕnaṅ ginava mati/ tan ucapĕn maṅke ri sĕḍĕṅ iṅ hurip/saparan saṅ viku tan kari/tan kĕna sira pinet iṅ duṣṭa durjana/ pan tannana katon/apan tan kavĕnaṅ dinol tinuku/aṅhiṅ saṅ vruh riṅ dharma rahayu/vĕnaṅ kumavruhi riṅ tan vĕnaṅ tinuku/dinol tĕlas hapagĕh kĕtĕsan iṅ jro hati/pūjānĕn ta sira i jro niṅ jñāna nirmala/caturdaśākṣara pinakakĕmbaṅa/sira ta mahāpavitra niṅ kĕmbaṅ/tan hana kĕmbaṅa mada vaṅi nira/ sira saṅ hyaṅ caturdaśākṣara/lvir nira/sa/ba/ta/a/i/na/ma/śi/vā/ya//muvah mantrākna saṅ hyaṅ ratnopadeśa/ri kukuluṅ iṅ hati/om/den anutug tĕkeṅ [22b] ampru/maṅkana koccāraṇan ira/ya paṅabhaktinta ri bhaṭāra paramaśiva/saṅ pinakahyaṅ iṅ nāda vinuvus/ṅūni ri tuṅtuṅ iṅ rambut/apan i tuṅtuṅ iṅ rambut lavan hi vĕkas iṅ vĕkas ri tĕlĕṅ iṅ ampru tuṅgal sira/sira sinaṅguh paramaśūnya/tĕhĕr miśrākna saṅ hyaṅ ikāra lavan yakāra/iṁ yaṁ/apan ikaṅ iṁkāra yaṁkāra tuṅgal lavan oṁkāra/sira ta sinaṅguh yoga de saṅ viku/sira vastu niṅ paramārtha/yan sari-sari linakokĕn maṅkana/tĕpĕt denta magave yoga/katĕmu sarasa niṅ tan pāvak/ya ta sinaṅgah niṣkalajñāna ṅa/kunaṅ yan rumasa riṅ tĕka niṅ pati/huvus niścaya pakatonaniṅ tĕṅran kabeh/ samaṅka ta rĕgĕpĕn ikaṅ kanistṛṣṇan/ayva nolih sukha vibhava/apan iṅ tumolih sukha vibhava ri tĕka niṅ pati/pāpa riṅ mati yan maṅkana/saparaniṅ hiḍĕp tinūt de niṅ ambĕk/ika halanya/kuraṅ yan eṅĕt iṅ ratna sinimpĕn iṅ jro/tuṅgalakna taṅ akṣara/uṁ oṁ maṁ mariṅ akṣara oṁ/ya tri tinuṅgalakĕn ṅa//

Iḍā is the vehicle of cooked rice and fish, piṅgalā is the vehicle of liquids, and suṣumnā is the vehicle of nectar to reach the life-winds (bāyu=prāṇa)[1]. These are the three veins (trināḍī). They are the origin (utpatti). If the nectar reaches the heart, its effulgence is like a mountain of jewels of all colours. It shines white, light ruby *(mirah)*, red, vermilion, yellow, green, blue, and white mixed with blue. It is like a diamond. It is, so to say the property of a mendicant, hidden in the heart. It is the glittering (?) immaculate mind. Though continuously stored, it cannot be forgotten, cannot be with-

[1] Iḍā is the food-carrying (annavahā) vein, piṅgalā is the liquid-carrying (rasavahā) vein, suṣumnā is the life-carrying (prāṇavahā) vein. See note on *pati* (folio 30a).

drawn *(giṇḍal)*. It is the genuine of genuine jewels, and boundless — *(rĕga)*. It can induce death. Do not speak while you are living. The ways of a mendicant indeed cannot be sought by a wicked person, because they cannot be seen, bought or sold. Only one who knows the rightness of Dharma can understand that it cannot be bought or sold, once it has been firmly stored in the inner part of the heart. It should be worshipped in immaculate knowledge. The fourteen letters will serve as flowers. These are supremely auspicious of all flowers (JS. p. 196). There are no flowers whose fragrance is as intoxicating *(mada)* as theirs. They are the sacred fourteen letters: sa ba ta a i na ma śi vā ya. Then use ratnopadeśa as mantra in the ... in the heart. Extend the recitation of om upto the gall. This is your devotion to Paramaśiva. He is the god of nāda resonated, especially *(ṅūni)* in the tip of the hair. The tip of the hair and the highest of the highest in the deepest point of the gall are identical. It is called parama-śūnya. Then unite the sacred i [of sa ba ta a i] with ya [of na ma śi vā ya]: iṁ yaṁ. The *iṁ* and *yaṁ* are identical with *oṁ*. It is termed yoga by a mendicant. It is the essence of supreme reality. If one practises it regularly, one performs yoga in the correct manner. You will attain consubstantiation with the Unmanifest *(tan pāvak)*. This is niṣkala jñāna. But if you think of the onset of transconsciousness, you will certainly visualise all manifest aspects. Then you concentrate on freedom from desires. Do not look back on worldly pleasures. Because looking back on them at the onset of transconsciousness *(pati)*, is committing a sin at the time of transconsciousness *(mati)*. The ways of the heart condition the mind. It is harmful if you are deficient in the awareness of the jewel hidden within. Unite the letters uṁ aṁ maṁ into the letter om. These three are to be united.

mapa deya niṅ lumkas/makasādhana saṅ hyaṅ advaya/han kapaṅguha saṅ hyaṅ divārūpa ri vĕkasan/avā lila haheniṅ avās [23a] ikaṅ śarīra/mvaṅ jñāna tan ahiḍĕp/kevala lilaṅ aheniṅ nirāvaraṇa ikaṅ śarīra/nirākāra/apaḍaṅ rahina sadākāla śarīranta/kadi miñak tinandĕlan deniṅ miñak/sira ta sinaṅguh saṅ hyaṅ divārūpa ṅaran ira/pinakāvak bhaṭāra hyaṅ Buddha/riṅ nirākāra/ sira ta sinaṅguh saṅ hyaṅ pramāṇa/sira hisi niṅ vindu/vijiliṅ śūnya/sira ta sinaṅguh saṅ hyaṅ amṛta ṅaran ira/liṅ saṅ vādī vaneh/sira sinaṅguh saṅ hyaṅ Vaṅsil ṅaran ira/pinakauripta/evĕh kapaṅguha de saṅ viku/ya pva nityaśa sira katon riṅ paṅipyan denta prāpta-vṛddhi/kinasihan iṅ rāt kita/mvaṅ deva bhūta masih i ri kita/makaphala nīroga nirupadrava/siddhi mantrāvak bajra/kuniṅ yan katon sira denta/ sakarĕp ta tumona ri sira/dūradarśana kita/vĕnaṅ umratyakṣākna vastu riṅ dūra deśa/ mvaṅ vastu kavyavahitan/sūkṣmadarśana/vĕnaṅ vaṅ umratyakṣākna piśācādi/mvaṅ hatītānāgata/ maṅkana phala nira katon/makakāraṇa icchā yoganta/ya teka sinaṅguh kumavaśākĕn kāṣṭeśvarya-sukha ṅaranya/mamukti phala niṅ yogābhyāsa ṅa//ya teka kā [23b] ṣṭeśvaryya-sukha ṅaranya/phala saṅ yogajñāna/maṅkana saṅ hyaṅ divārūpa pinakāvakta/kunaṅ yan kavaśa sira pinakāvakan ta sadākāla/tan makakāraṇa ṅ yoga/ya ta ika sinaṅguh moktaśava ṅaranya//ndah maṅkana phala saṅ hyaṅ advaya/pinakaśaraṇa saṅ viku/maturu pva kita rumĕgĕpa maṅkana/yeka sinaṅguh yoganidrā ṅaranya/aturu tanpaṅipi/evĕh kapaṅguha nira de saṅ viku///

What is the way of action of one who wants to start the attainment of advaya, so that he finally obtains Divārūpa. The body becomes clear, unperturbed, limpid, and controlled. Knowledge is beyond cognition. The body becomes pure, limpid, and taintless. Your body is beyond form, always effulgent all day, like ghee ... by ghee. It is called Divārūpa, the embodiment of the Buddha beyond form (nirākāra). It is termed pramāṇa (JS. p. 110). It is the essence *(isi)* of the bindu [of oṁkāra], being manifest from śūnya. It is called amṛta. According to other teachers *(vādī),* he is called Vaṅsil[1]. It is as if your life. It is difficult to be attained by a mendicant. It can always be seen in a dream, when appropriate advancement has been reached. You will be favoured by the world. Gods and beings will also favour you. As a result you will be free from disease and perturbances. With the perfection of mantras your body will become adamantine. If he can be visualised by you, then you will be able to see whatever you want to. You will be able to see afar. You will be able to perceive things in far off places, as well as obstructed objects. You will be able to see the minute. You will be able to perceive piśācas and others, as well as the past and the future. Such will be the result of visualisation, because of the sovereign will of your yoga[2]. This is called mastering the happiness of aṣṭaiśvarya. It is enjoying the fruits of practising yoga. It is called the happiness of aṣṭaiśvarya, the fruit of the knowledge of yoga. Thus you become an embodiment of Divārūpa. If it can be held by you always as your body, not just by virtue of yoga, it is called moktaśava (liberated in body)[3]. This is the fruit of advaya. It is the refuge of a mendicant. You go to sleep while concentrating. It is called yoganidrā. It is sleeping without dreams (i.e. deep sleep). It is difficult for a mendicant to attain.

paramārthanya/ikaṅ amběk aběnĕr/tan mahyun dṛvya tan veh/sādhu ikaṅ amběk tan crol/ tan maṅěnaṅěn dravya niṅ lyan/mvaṅ strī niṅ vaneh//sandhi ṅa paměnĕr niṅ tutur/pratyakṣa ṅa věruh riṅ tiga rahasya mĕpĕki byāpāra hala hayu/mvaṅ sukha duḥkha//kalĕpasĕn ṅa niṣkriya nirabhiprāya///

paněguh niṅ bhava/śuci lakṣaṇa/paněguh niṅ lakṣaṇa/pandĕṅ patitis//paněguh iṅ dharma puṇya/lĕga tan kevuh/paněguh iṅ tapa/tyāga//ka/hayva pati-pati malĕkas/yan tan věruh tiṅkah iṅ malĕkas/ayva ṅabuk iṅ bhava/yan tan patūt iṅ lakṣaṇa//agampaṅ riṅ bhava nira/mevĕh riṅ brata nira/ṅūni-yuni kaṅ sutapa nira///

[24a][K145-6] **aparan ikaṅ siddharahasya ri saṅ yogīśvara//*na cordhvaṁ gamanaṁ jñānam//***

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[1] Jñānasiddhānta 219 n.4.

[2] *icchā yoganta,* compare *icchāsvabhāva* 'having free (sovereign) will of one's nature; to be able to determine at will' Z.

[3] *śava* 'corpse, body' Z. Compare *jīvan-mukta* 'emancipated while still alive (i.e. liberated before death from all liability to future births)' MW.

kaliṅanya/jñāna saṅ yogīśvara tan piṅruhur jñāna nira//*nādhastād gamanaṁ tathā*//tovin tan piṅsor jñāna nira//*citta-buddhi-manaḥ tyaktvā*[1]//tĕlas katiṅgal ika ṅūniveh ikaṅ citta buddhi manah de nira/ tan ivö nirvyāpāra/kaliṅan ika/lana pva sira maṅkana//*sukhaṁ niścitam āpnuyāt*//niyata sirāmaṅgih sukha sadākāla///

Its essential reality (paramārtha)[2] is as follows. A mind *(amběk)* in the right direction should not covet possessions not given. Such a mind is good and never deceitful. Never think about the possessions of others and the wife of another. Sandhi means the right way to consciousness. Pratyakṣa means knowledge of the three mysteries to fulfil good and bad actions, happiness and unhappiness. Emancipation (kalĕpasĕn) means bereft of actions and intentions.

The strengthening of behaviour is purity of lakṣaṇas. The strengthening of lakṣaṇas is... of the goal. The strengthening of pious deeds (dharma-puṇya) is to be relieved so as not to experience difficulties. The strengthening of asceticism is renunciation. One should not begin over and again, if one does not know the sequence of actions. One should not brag *(abuk)* in the world, if one cannot follow the lakṣaṇas, and if one is careless in his behaviour. If one has difficulties to follow the vows, one will certainly experience difficulties in austerities[3].

What is perfect mystery to a yogīśvara? The knowledge of a yogīśvara does not go higher up. Nor does his knowledge go further down. Finally, he gives up all thought, intellect and mind. He need not foster them, as he is beyond all actions. He is constantly like this. He certainly attains happiness for ever.

K146 *na śvetaṁ kṛṣṇakaṁ raktaṁ na pītaṁ na ca rūpakam/*
na sthūlaṁ madhyakaṁ sūkṣmaṁ nirākāraṁ padaṁ mahat//
apa dumeh sira vĕnaṅ tumiṅgalakĕn ikaṅ citta buddhi manah/nihan katon de nira ika saṅ

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[1] JS. 124.

[2] The four paramārthas in JS. 110 are:

adhiṣṭhāna	kaḷĕpasan	sabhāvata (prob. navel)
pratiṣṭhā	kamokṣan	vunvunan (fontanel)
śānti	kamuktan	vindudvāra (prob. mouth)
śāntyatīta	kanirbāṇan	nāsikāgra (tip of the nose)

The JS distinguishes the four kinds of liberation by using different OJ words. We have translated them as follows:

lĕpas	emancipation
mokṣa	liberation
mukti	salvation
luput	deliverance

[3] There seem to be four categories : mind (amběk), sandhi, pratyakṣa, and kalĕpasĕn. There are four categories: bhava, lakṣaṇa, dharma puṇya, and tapa tyāga.

hyaṅ viśeṣa// ka/

***nāsti jñāna-samaṁ dṛvyaṁ*//ikanaṅ dṛvya kta ya[1] samajñāna//paḍa hananya lavan jñāna// *nāsti* [... ...] yatika tatan hana ri saṅ yogīśvara/maṅkana tikaṅ krodha/paḍa hananya lavan musuh/ ya tika tan hana ri saṅ yogīśvara//*nāsti lobha-samaṁ duḥkhaṁ*//maṅkana tekaṅ duḥkha lobha-sama/ paḍa hananya lavan lobha/yatika tatan hana ri saṅ yogīśvara//*nāsti tyāgasamaṁ sukham*//maṅkana tikaṅ sukha tyāgasa [24b] ma/paḍa hananya lavan tyāga/yatika tan hana ri saṅ yogīśvara///⌉**

By what cause is he able to relinquish feeling, intellect and mind (citta, buddhi, manah)? Divine Viśeṣa is conceived by him as follows: Goods are not on par with knowledge. This is certainly not in a yogīśvara. As anger is like an enemy, it is not found in a yogīśvara. There is no affliction like greed. This is not found in a yogīśvara. There is no happiness like abstinence. It is similar to abstinence. It is not found in a yogīśvara[2].

K146-7⌊***na tapo na bratam kuryyāt*// ika saṅ yogīśvara ṅaran ira/tan pagave tapa brata//*na dānaṁ kurute budhaḥ*/tatan paṅhanākĕn dharma-puṇya/mapa ta karih ginavayakĕn ira//*kṣamā-kṣānta sadā-nityam*/ikaṅ kṣamā/kṣānta//somya sadā nityaṁ pratidina//*dharmaṁ sūkṣmaṁ viśiṣyate*// tanpālaṅalaṅ vruh nira irikaṅ dharma sūkṣma///⌉**

na tapo na vrataṁ kuryāt, na dānaṁ kurute budhaḥ/
kṣamā-kṣāntaḥ sadā-nityaṁ, dharmaṁ sūkṣmaṁ viśiṣyate//

A yogīśvara need not perform penances or observe vows. He need not practise charities. Then what does he practise? It is patience and forbearance. He is serene all the time, that is, every day. His knowledge of the subtle dharma is ever undiminished.

K147⌊***yāvat sūkṣmaṁ bhaved nityaṁ, tāvad rūpañ ca yauvanaṁ/***
***yauvanaṁ satatam proktaṁ, yauvanañ ca sadā bhavet*//**
yāvat enak vruh saṅ yogīśvara irikaṅ dharma sūkṣma/tāvat sira sadā-yovana hana riṅ rāt /// ka/
***na guruḥ paramārthajñaḥ*//ika saṅ vruh riṅ paramārtha dharmma sūkṣma taya guru, tan hana riṅ sira//*guruḥ sūkṣmahyaṁ cittakaṁ*/kunaṅ ikaṅ paramārtha dharmma sūkṣma/yeka lanā inupalaṅvan ira//*na yogī*[3] *nāsti śīlajñaḥ*//guru pva vruha ri yogya lokopacāra, liṅ niṅ rāt/*nāsti śīlajñaḥ*//ika saṅ luput saṅkerika sira ta kavruhana/ndah yatika yogalakṣaṇa ṅa ri saṅ yogīśvara///⌉**

As long as the yogīśvara knows the subtle dharma, he will stay young in the world.

One who knows the supreme (paramārtha) subtle dharma, is not a guru. But he is always enraptured by the supreme subtle dharma. A guru should know the appropriate

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[1] *kĕta* emphatic particle (perhaps somewhat stronger than *ta*).

[2] The complete verse is:
nāsti jñāna-samaṁ dravyaṁ, nāsti [krodha-samaḥ śatruḥ]/
nāsti lobha-samaṁ duḥkhaṁ, nāsti tyāga-samaṁ sukham//
Knowledge excels all possessions, anger is the most virulent enemy,
Greed is the greatest grief and abstinence is the highest happiness.

[3] C yogaḥ.

worldly ways, such is the opinion of the world. He should know whatever it lacks. This is known as yoga-lakṣaṇa in a yogīśvara.

K147 ⌊*ṛṇaṁ dha*[25a]*nam ṛṇaṁ puṇyaṁ, ṛṇaṁ bhakta-samudbhavaḥ/*
ṛṇaṁ bhavet sadā japyaṁ, naraka-svarga-dehinām/
ikaṅ dāna/puṇya/bhakta/japa/ṛṇaṁ/utaṅ juga paḍa nika/hana riṅ saṅ yogīśvara/apalaṅ svargga naraka juga ikā/mataṅnyan tiniṅgalakna ika kabeh de saṅ yogīśvara///

Charity, merit, food, recitation [of mantras] are ṛṇa: are like debts, all the same. If they are in a yogīśvara, they result in heaven and hell. So a yogīśvara should abandon all of them.

K148 ⌊*mūḍhavat paṇḍito jñeyaḥ, gūḍhajño nitāyataya/*
anukṛttaṁ kriyāṁ loke kāyena na tu cettakaṁ//
ka/*mūḍhavat paṇḍito jñeyaḥ*/ika saṅ yogī ṅaran ira *mūḍhavat*//sama sira lavan apuṅguṅ// *vijñeyaḥ*//ndan sāmpun vruh sira/apa dumeh sira paḍa lavan apuṅguṅ/gūḍhajñāna vih sira ndan de nira pih//*anukṛtaṁ kriyāṁ loke*//tumūt sira ri bhāva niṅ loka/denilah juga/sira maṅkana//*na tu cetakam*//kintu tumūt ajñāna nira//tam pih//tan kavaśa kaliṅan ika/apa dumeh saṅ yogī tan sandeha irikaṅ sarvvabhāva kabeh/nihan tinon ira acintya ikaṅ tan pāṅĕnaṅĕn// ⌋

A yogī is like an ignoramus. He knows already the cause by which he is like an ignoramus. He wields power by occult knowledge (gūḍha-jñāna) only. He pursues the ways of the world, as that too is within his power. If he follows ignorance, he will not be able to do so, he will not have its meaning in his power. Why is it that a yogī is not certain in all worldly matters. He realises the inconceivable.

K148-9 ⌊*nityayet nityaṁ*//**ya ika lanā inaṅĕnaṅĕn ira/atĕhĕr pinakacitta nira//*acintyamanā tam*/ acintyam ikaṅ acintya/*manā tam* yati[25b]ka pinakamanah [h]aran ira//**

***evayam anityayet nityaṁ*//paramārthanya/ikaṅ acintya/yatika pinakabrata saṅ yogīśvara// *nitya samanvityaṁ*/apan yan pratipatti tinūtakĕn ira riṅ jñāna/ika saṅ yogī ṅaran ira/nirbhaya/tan matakut///** ⌋

He continuously meditates on it and it forms his thinking. Acintya means the unthinkable. Manā tam is what is taken to heart. In reality, the unthinkable are the vows (brata) of a yogīśvara. He who pursues to achieve knowledge is called a yogī. He does not fear.

K149 ⌊*tyajet śūnyaṁ nirākāraṁ, tyajet śaktiśubhāśubhaṁ/*
tyajet dharmmañcādharmmañ ca, tyajet jñānatamo bhavet//
ka/*tyajet śūnyaṁ nirākāraṁ*/tahā ikaṅ śūnya taya/tyajet tiniṅgalakĕn ika de saṅ yogī//*tyajet dharmmañcādharmmañ ca* maṅkana taṅ dharmma mvaṅ adharmma/tyajet tiniṅgalakĕn ika de saṅ yogī/*tyajet jñānatamo bhavet*/maṅkana tekaṅ jñāna tamah/tyajet tiniṅgal ika de saṅ yogī/// ⌋

A yogī should abandon apprehensions about śūnya. Likewise, he should give up

also those about dharma and non-dharma. So also, those about the darkness of knowledge.

Compare Jñānasiddhānta 1971:122-123 where the Sanskrit verse has variants. The last word is *jñāna tamomaya,* which is *jñānaṁ tamomayaṁ.*

K149 *sakalaṁ niṣkalaṁ tyaktvā nityānityaṁ vivarjayet/*
vyaktāvyaktaṁ parityajet upadeśa nigadyate//
maṅkana tekaṅ sakala lavan niṣkala/tyaktvā[1] yatika tiniṅgalakĕn de saṅ yogīśvara/ṅūniveh taṅ byakta lavan abyakta/tyajet katiṅgal ika de saṅ yogī/ika ta saṅ vĕnaṅ tumiṅgalakĕn ika ka [26a]beh/ndah yatika sinaṅguh samyag-upadeśa ṅaran ira///

Similarly a yogīśvara should abandon sakala and niṣkala, also the manifest and unmanifest. One who can leave all that is called one who has been rightly taught.

K150-151 *laukikaṁ kārayet pūrvaṁ*//**yāvat saṅ yogī gumavayakĕn lokikācāra/aparan sinaṅguh lokikācāra ṅa/***dīkṣā-vidhi-vidhānakaṁ*//**nāṅ dīkṣā saha vidhividhāna/homavidhi/japa/mantra/yoga/dhyāna/pūjā/brata/tapa/yaśa/puṇya saprakāra/ya lokikācāra ṅa//kunaṅ phala niṅ mulahakna kabuddhān/karatun/kapamĕgĕtan/kamantryan/kataṇḍan/kasugihan/kaveśyan/sugih riṅ thāni//yan viku guruloka sinambah de niṅ paḍa nira viku/nahan phala niṅ gumavay lokikācāra/***paścāt parama-kaivalyam***//**ri vĕkasan gumavayakna paramārtha kevala[2]/lanā pva sira gumavayakĕn ika/***kuryyāt parama-paṇḍitaḥ***//**sira ta paramapaṇḍita ṅa/nihan muvah///[3]**

As long as a yogī practises laukikācāra. What is laukikācāra? Ordination according to rules and rites, fire rites, recitation, mantra, yoga, meditation, worship, vows, penance, glory, all kinds of meritorious deeds are laukikācāra (worldly rites). The results of the achievement of Buddhahood are:he gains the status of a king, paměgět (court noble), minister, taṇḍa (a high state official), wealthy person, trader (vaiśya), or rich landlord, a mendicant of the world of teachers honoured by his fellow mendicants. Such are the fruits of practising worldly rites. Finally, he should practise the absolute *(kevala)* supreme reality *(paramārtha).* He should practise it constantly. Such a one is the most eminent paṇḍita. And further.

K150 *amokṣa kevalaṁ gamyāt brata yoga na sādhanaṁ[4]/*
mokṣaṁ taṁ[5] labhate vipraḥ svayaṁ kāryyeṇa[6] subrataḥ//
ka/*amokṣa kevalaṁ gamyāt*//**ikaṅ kamokṣan kevalya ta ya/ gamyāt yan ginavayakĕn de saṅ yogīśvara/ [26b]** ***brata yoga na sādhanaṁ***[7]//**tan brata/tan yoga/tan kasādhanan/**/***mokṣaṁ taṁ labhate***

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[1] This verse occurs in the Jñānasiddhānta 1971:122. C *tyakto.*

[2] Compare JS. 1971:70 where this verse occurs with a different OJ commentary. JS has *parama-kaivalya-jñāna.*

[3] *laukikaṁ kārayet pūrvaṁ dīkṣā-vidhi-vidhānakaṁ/*
paścāt parama-kaivalyaṁ kuryāt parama-paṇḍitaḥ/

[4] C sādhakaḥ [5] C mokṣa taṁ [6] C kāryya na [7] C sādhanaḥ.

***vipraḥ*//kunaṅ ikaṅ makalābha kamokṣan//*svayaṁ kāryyeṇa*[3] *subratī*//ulahakna nira tikaṅ kasvāyambhuvan bhaṭāra/tan pakanimitta de nira maṅgihakĕn kamokṣan/ndyā de nira nihan kāraṇan///**

If a yogīśvara practises absolute liberation, he needs no vows, no yoga and no realisation.Then to attain liberation, he should practise the self-emanation of the Lord, without the intention to attain liberation. He should act as follows.

K151 *yāvat sakalayoganaṁ tāvat sakalam āpnuyāt/*
yāvat niṣkala-kāryyañ ca tāvat kevalyam āpnuyāt//
niyata kapaṅgih ikaṅ parama kevalya de saṅ viku///
na vrataṁ na tapo vāpi na dānaṁ kurute vandaḥ/
na śāstraṁ na vā yoganaṁ na japyaṁ na ca lakṣaṇam//
saṅ hyaṅ paramārtha ṅaran ira// *na bratam* **tan hana brata ri sira//** *na tapo vāpi* **tan hana ṅ tapa//** *na dānam* **tan hana dāna//***na puṇyaṁ* **tan hana puṇya//** *na śāstraṁ* **tan hana ṅ śāstra//** *na yogaḥ* **tan hana ṅ yoga/** *na japaṁ* **tan hana japaṁ//** *na ca lakṣaṇaṁ* **tan hana ṅ lakṣaṇa ri sira saṅ paramārtha ṅa/apa[h] ta karih/nihan vaneh katonanya///**

The supreme absolute is certainly attained by a mendicant.

The divine paramārtha entails no vows, no penance, no merit, no scriptures, no yoga, and no recitation. There are no external marks of one who practises paramārtha. Then what is there? He visualises the following.

K151-2 *na kalyaṁ napito nāsti na rūpaṁ vidyāṁ avyayaṁ/*
nopamadevatābhūmi nirā[27a]*śrayaṁ nirātmakam//*
ka/*na kalpanaṁ* **tan hana kinahalya de nira//***tanamitaṁ* **sira tanpa saṅkan/***na rūpaṁ* **nīrūpa sira/***na vidyā* **tanpa vidyā sira//***nopamaṁ* **tanpopama sira//***adevataṁ* **tātan devatā sira//***na bhūmiḥ* **tanpa kahanan sira/***nirāśrayaḥ* **tanpa marāśraya//***nirātmakam* **tanpāvak juga sira/saṅ hyaṅ paramārtha ṅaran ira///**

He is without beginning(?), and without origin. He has no form. He has no knowledge. He has no equal. He is no deity. He has no place. He has no shelter. He has no body. He is called paramārtha.

K152 *sūkṣmānantātidurgrāhyaṁ na tayo na ca nirbhavaḥ/*
paramo napi tad dhruvaṁ sadādhikāram Īśvaram//[1]
ka/*sūkṣma* **katon iṅ indriya jñāna nira/***ananta* **ibĕk ikaṅ rāt kabeh de nira/***durgrāhyaṁ* **tan hana kinavruhan ira//***na tayam* **tatan taya sira//** *na ca nirbhavaḥ* **nirbhava sira//***sadādhikāraṁ* **sira vĕkas niṅ adhikāra/ sira juga lĕvih/tan kalĕvihan/maṅkana pradhāra nira saṅ yogīśvara nityakāla///**

Sūkṣma is seeing one's knowledge of senses. *Ananta*: the whole is pervaded by him. *Durgrāhyaṁ:* he cannot be grasped. *Na tayam:* he is not the absolute negation. *Na ca nirbhavaḥ:* he has no being. *Sadādhikāraṁ:* he is the quintessence of the highest spirit.

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[1] This verse occurs in the Jñāna-siddhānta 1971:120 with a different commentary.

He is eminent, and he cannot be surpassed. The mind of a yogī is focussed at all times on such subjects.

ikaṅ vruh tan pamikalpa riṅ ana taya/umiḍaṅ nirākāra/ya tika sinaṅguh saṅ hyaṅ advaya-jñāna ṅa///ya ta de saṅ vidagdhajñāna ranak śrī mahāpuṅku/marapvan hilaṅ saṅśaya niṅ hulun/ magya[1] samyagjñāna///

buddhi Viṣṇu/manah Brahmā/Īśvara aṅkāra///bhaṭā [27b] ra Buddha sira makatatva rāga dveṣa moha/makāvak hartha kāma śabda[2] sira/trikāla sira/mape don ira maṅkana/makāvak trikāla/ makadon dadya niṅ smṛti/rame niṅ dharma/makanimitta smṛti niṅ dharma/mindadi makasaṅkan kadhāraṇa nikaṅ duhkha/ya ta hetu nirātmahan trikāla/duhkha hetu nika/marapvan nikaṅ rāt kabeh hayun aṅulahakĕn iṅ dharma/sādhananya umaṅguhakna hinak ambĕk///

***bhakti* ṅa ikaṅ laku satata anūt rasa niṅ āgama/matguh mvaṅ rumakṣa tapa brata/ saṁskāra/mvaṅ buddha-śāsana/tan kasulan maṅulahakĕn dharma/yatika sinaṅguh bhakti ṅa///**

The knowledge without doubt about existence and non-existence and constant meditation on the Formless, is called advaya-jñāna. Impart to me the excellent knowledge so that my doubts vanish, and I am confirmed in right knowledge.

The intellect is Viṣṇu, the mind is Brahmā, egotism is Īśvara. Lord Buddha is the essence of passion, aversion, and delusion. He is embodied as money, passion and word. He is the three times. What is his aim in being like that? He is embodied in the three times, to become smṛti, to find pleasure in dharma, in order to concentrate on dharma. It becomes the source to bear misery. This is the reason of his becoming trikāla. Misery is the reason that the whole world practises dharma. It is the means to attain peace of mind.

Bhakti means the conduct of constantly following the substance of scriptures, strengthening and protection of asceticism and vows, saṁskāra and the Law of the Buddha. It is practising dharma without faltering. It is termed bhakti.

K140 **⌊amběk mapĕs tan göṅ krodha/tan paṅrĕṅö śabda mahala/tan paṅrĕṅö śabda rahayu/ maněmu sukha tan magiraṅ/maněmu duhkha tan prihatin/saṅsiptanya, amběk tan vikāra/ya kṣāntipāramitā ṅa//O//⌉**

nihan isi nira saṅ hyaṅ kalimahosaḍha/ya nijah/yan ana vĕruh ri vĕkas iṅ tita/sira ta saṅ hyaṅ kalimahosadha ṅa/sira viśeṣa tan kaviśeṣa/mvaṅ mokṣaha/mokṣa-rāga ṅambas mārga/ika ta saṅ paṇḍita/yan sinaṅguh viku nipuṇa ṅa/sajati sapa///

kaliṅanya/pramāṇa saṅka [28a] niṅ molah/ika ta vṛtti niṅ tanpa bapebu/saṅka niṅ dadi sumaṅke/nimitta baranira/apan ikaṅ śukla śvaṇita/kinahan deniṅ pramāṇa bhāra/taya sādhana ṅa laṅgĕṅ tamola/sāmpun kavaśa riṅ aji kabeh/aṅhiṅ taya juga lĕvih/vyaktinya śarīra sakiṅ taya/ labuhakna sakiṅ taya/tanana lĕviha sakiṅ taya/ajñāna sakiṅ taya/avās proṅ abhyāsa ya/kinahanan ta sira deniṅ kāṣṭeśvaryan/lvirnya/dūradarśana/dūraśravaṇa/dūrasarvajña///

A gentle mind is never over-angry. It does not pay attention to bad words, nor to

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[1] *pagĕh, amagĕhi* ' to give firmness (stability) to, consolidate' Z.

[2] SHK. 63.15: *ikaṅ artha kāma śabda, ya ta inajarakĕn trimala de saṅ yogīśvara.*

good words. It is not elated on attaining happiness. It is not grieved in sorrow. In short, it is an unperturbed mind. It is termed kṣānti-pāramitā.

The contents of kalimahosadha are: it is ... knowledge of the ultimate ... *(tita)* is termed kalimahosada. He is supreme as well as beyond supreme, and deliverance. Freedom from passion is to set foot on the way. Such a wise person is called a perfect mendicant. He speaks *(sapa)* what is appropriate.

He is the measure, the origin of actions. He is the code of those without parents. ... He is called the cause. Because this semen and blood is occupied by the weighty measure, the Void becomes the means. The stationery and the moving are controlled by the scriptures. Only the Void is indeed superior. It is evident that the body is from the Void. It is cast from the Void. Nothing is superior to the Void. Know from the Void. Practise it with clear insight *(vās)*. It is permeated by the eight supernatural powers: the power of being able to see what is distant, to hear what is distant and to know everything that is distant.

kaliṅanya/viṣaya niṅ pati kavaśa/reh niṅ siddha kamokṣan/reh niṅ siddha lĕpas/reh niṅ siddha luput///nihan tiṅkah ira saṅ gumavayakĕn riṅ bhuvanatala/bāyu gumave śabda/gumave hiḍĕp/ya ta mārgga niṅ hana bāyu bhaṭāra ṅa/byāpaka de saṅ humibĕki bhuvana/*ṭā* ṅa hisi/*ra* ṅa tuṅgal/kaliṅanya tuṅgal ika kabeh/nimitta niṅ sinaṅguh bhaṭāra/nihan sinaṅguh bhaṭāra viśeṣa/*vi* ṅa tanana/*śe* ṅa kari/*ṣa* ṅa vit//kaliṅanya/tan haneṅ ucap/masih ika sinaṅguh viśeṣa/tan vĕruh yan kapa [28b] sah deniṅ taliṅya/apan pva ya niṅ śarīra taya-jñāna/umanakna riya///

kaliṅanya/harah knāṅaku/knāṅuvāca/kna tinuḍuh/ika ta doniṅ tan kĕnaṅ kamokṣan paḍa hika kabeh/ya nimitta niṅ tan siddha/yan tan kinahanan iṅ samayi kalakṣaṇan/hayva sinaṅguh mahāpuruṣa/ya nimitta niṅ tan lĕpas/hayva sinaṅguh bhaṭāra/ya nimitta niṅ tan kĕneṅ ucap/hayva tika sinaṅguh viśeṣa/ya nimitta niṅ luput/apan viṣaya niṅ urip hika kabeh/kunaṅ saṅ viku viṣaya niṅ pati kavaśa///

The objective is to attain trans-consciousness *(pati)*. The goal of a siddha is liberation. His goal is emancipation. His goal is deliverance. Such is the way of one who achieves in this world. Wind produces speech and thought. This is the way of the presence of Lord Wind. It is pervaded by those who fill the universe. *Ṭā* (of bhaṭāra) means essence, and *ra* means one. It means that all is one. Hence he is called bhaṭāra. Therefore he is called Bhaṭāra Viśeṣa. *Vi* means non-existence, *śe* means indeed, and *ṣa* means origin. He can say nothing. He is loved by viśeṣa. He does not know even if bound by fetters. He has no knowledge of the body.

Because he is bound by egotism, garrulousness, and directions, he cannot attain liberation. This is the reason that perfection is not attained. If not endowed with the characteristics of a person of vows, he cannot be called a sage. This is the reason of no emancipation. He is not called bhaṭāra. This is the cause of not being spoken about. It

is not called viśeṣa. This is the cause of emancipation. All of them pertain to life, but the objective of a mendicant is to attain trans-consciousness *(pati)*.

bāyu juga haṅibĕki bhuvana/sira mṛdyākĕn kabeh/sira saprayojñāna ṅaran ika/saprajñāna ṅaranya sakaton sakaruṅu/tuṅgal sira saṅ gumave ika/sira ta viśeṣa/sira puruṣa/puruṣa ṅa tan ana hujar karuṅu/śabda mati/tiṅal mati/paṅruṅu mati/iḍĕp mati/tan mtu riṅ śabda//kaliṅanya/tumiṅala/ haṅruṅuha/hiḍĕp tan mĕtu juga/sira prajurit iṅ bhuvana/sira ta pavani/sira ta paviśeṣa/sira tuṅgal haranira///

iṅĕtakna pasuk vĕtu niṅ bhuvana/hala//sira hiriṅ iṅ saṅ viku/bā [29a] yu hana riṅ nora/hana riṅ vāhya/hana riṅ abhyantara//kaliṅanya/dereṅ mijil sakiṅ babahan kalih/kala vĕtu nira/prayatna juga saṅ sevakadharma/sira muvah pralaya niṅ śarīra/ilaṅ tan ana bāyu sakiṅ śarīra/śarīra mṛmana/sira uttama/bāyu juga iṅĕtakna hĕbani/apan sira hana riṅ trimaṇḍala/kahanan ira/sira iṅĕtakna///

The wind pervades the universe. It increases all. It is called saprayojñāna. Saprajñāna means all that is seen and heard. He who creates them is One. He is Viśeṣa. He is Puruṣa. Puruṣa means beyond speech and hearing, where words cease, sight ceases, hearing ceases, thought ceases. No words arise. Seeing, hearing, thought do not arise. He is valiant in the universe, he is brave, he is supreme, he is termed The One.

Concentrate on the entry and exit of the universe. Bad. It accompanies a mendicant. The wind exists in a vacuum *(nora)*, exists in the outside and the inside. It means that it has not yet come out of the two apertures. At the time of exhalation, a practitioner of dharma should indeed be alert. It will again be absorbed in the body. If it disappears and there is no wind in the body, it goes to sleep. That is the best. Concentrate on the wind ..., because it is present in the trimaṇḍala. Its existence should be concentrated on.

hayva karakĕtan iṅ viṣaya/viṣaya dadi harĕp/harĕp dadi dṛmbha/dṛmbha dadi mūrkha/ mūrkha dadi hīrṣyā/hīrṣyā dadi ḍĕṅgi/riṅ laku yan hana pakeliṅ/dṛve ya tuvi hayva ta tolih/mvaṅ paṅaninum hayva gĕgĕmaṅ/riṅ dṛve uttama yan vevehakna/haṅgenĕn/hayva karakĕtan riṅ jagat/ kavah ika kabeh///

Sarasvatī ṅa hamili habcik/atiṅgal hala/[K144]upekṣā ṅa laṅlaṅ riṅ kevuh/habĕcik ana hala/ tūtĕn saṅ ahayu nimittanya tan kevuhan/karuṇā ṅa avĕlas riṅ kasihan/asih tanpa kāraṇa/parimita ṅa yan uvusamaṅgih saṅ hyaṅ hayu/hayo harĕpa balik ahala/hayo harĕp svarga abalik pāpa/asthiti akukuha juga ri [29b] ṅ amběk/gugvanana///Cāmuṇḍī ṅa tanpa nuṅgal amběknya/pasuk mĕtunyamběknya/kĕṇḍakĕṇḍi buddhinya///

Do not be attached to sensual pleasures. They become desire. Desire becomes hypocrisy. Hypocrisy becomes foolishness. Foolishness becomes jealousy. Jealousy becomes envy. If you are careful in conduct, do not take to heart possessions, drinking, and do not hold on to them. It is best if possessions are donated. Be firm. Do not be attached to the world. It is a cauldron of hell.

Sarasvatī means to choose the good *(a-bĕcik)* and to give up the bad. Upekṣā

means watchful in adverse conditions. Out of the good and the bad, follow the right way, then you will not get into trouble. Karuṇā means to suffer along in compassion, to love without any motive. Pāramitā means if divine good has already been obtained, do not wish to change it to bad. Do not wish to change heaven into evil. Be constant and firm in mind. Be steadfast. Cāmuṇḍī means never to falter in mind. If his mind is going within and coming without, his discernment wavers(?).

ādi ṅa luput pinaḍapaḍa/asthiti ṅaranya apagĕh dadi gunuṅ/magĕṅ mesi kadi vatu riṅ gĕṅ/ pasĕnĕtan haranya/tan katĕmu yan pinet/sūkṣma tan katon/tan karĕṅö/hnĕṅ ṅaranya tan pavastu/luput yan iṅucap/luput inuḍuh/hĕniṅ ṅaranya tan kĕna tinĕbuh/tan ana kaṅ lĕlĕtuhi/tutur ṅaranya tan kĕneṅ linupalupa/tan saṅśaya/tan kasalahan//kaliṅanya/simpĕn iṅ bhuvana śarīra/atampakan śūnya taya///

nihan trimala ṅa kahyaṅ/katayan/lvirnya/kahyaṅ ṅa humucapakĕn svarga/katayan ṅa basanya ṅ ucapucap lavan deva sūkṣma/kamayan ṅa umucapakĕn kadadin/mataṅyan vvaṅ prih luputa riṅ trimala/luput pva ya riṅ trimala/vvaṅ sāhasa kiṅ janma saṅsāra///

hatūt bhaṭāra yan iṅ śarīra/yan iṅ bhuvana/tan enak ta pagiligĕn/bhaṭāra riṅ śarīra/yan saṅśayanĕn/mvaṅ vikalpanĕn/tar polah huměnĕṅ juga ikaṅ pinakasandhi ṅa/manatvakĕn///bhaṭāra ṅa saṅ maṅucapakĕn śabda/saṅ [30a] tumonakĕn panonta/ya tika saṅ tinĕkākĕn maṅke/lavan riṅ niṣkala pati/sira juga sinamaya/samaya ṅa tan dudu/vyaktinya paḍa//kaliṅanya/tuṅgal hurip nikaṅ sarāt/vyaktinya yan viśeṣa/iki de nira yan saṅ humaṅgihakĕn viśeṣa/kaliṅanya/marya varah/marya vinarah/apan bhaṭāra varah/bhaṭāra vinarah//kaliṅanya/laṅgĕṅ tuṅgĕṅ hĕniṅ huměnĕṅ/vĕruh/yan samaya viśeṣa/ika pasamayan/ika upadeśa ṅa//pati ṅa ikaṅ turu pajātmika//saṅ munivara kinavruhan yan pramāṇa/harūpa viśeṣa//hurip ṅa iḍĕp/pinakaśarīra niṅ pramāṇa//turu ṅa tan vĕruh yan tan kadṛbe bhuvana/saṅ hyaṅ maṇi nirmala juga hana riṅ vindu/mijil saṅ hyaṅ taya sakiṅ vindu/saṅ hyaṅ taya pinakaliṅga/mṛgĕgĕh sira tan molah/sira mijilakĕn trinayana caturbhuja///

Ādi means without an equal. *Asthiti* means stable like a mountain comprising large rocks. It is a hiding-place, which cannot be found even if sought for. *Sūkṣma* cannot be seen, cannot be heard. *Silence* is not definable, beyond words, beyond indication. *Purity (hĕniṅ)* is not being tainted(?), not being sullied. *Tutur* (consciousness) means not being subject to unconsciousness, beyond doubt, beyond deviation. Delimit the microcosm of the body, and step into *(tampak)* the Void.

The trimala (three defects) are: kahyaṅ, katayan, and [kamayan]. *Kahyaṅ* is to speak about heaven. *Katayan* is arguing while discussing about the subtle Divine. *Kamayan* (from māyā) is to talk about existence. That is why persons strive to avoid these three defects. If one avoids them, he assails *(sāhasa)* the cycle of births.

Follow the Lord who is in the body, and in the universe. One does not find pleasure, ... in the Lord in the body, if one doubts or wavers. Do not move, be silent during sandhi (deep or hidden sense, subtle contemplation). ... Bhaṭāra endows you with speech, gives you sight, and causes you to reach here (=this world) as well as into niṣkala transconscience. He endows with consubstantiation *(samaya)*. Samaya means no differ-

ence, ... Life is identical in the world. It is clear that it is supreme. Thereby one attains the supreme. He surpasses instruction and he ceases to be the instructed. For Lord is the instruction, and the instructed. It means: permanence, firmness, purity and silence. If he visualises the supreme samaya, it is the consubstantiation, it is the teachings. *Pati*[1] (trans-consciousness) is the spiritual guru. If the sage knows the Pramāṇa (Authority), it is the embodiment of the Supreme. Life is thought, the embodiment of Pramāṇa. Sleeping means not knowing that one does not possess the universe. The immaculate maṇi is in the bindu. The Void comes out of the bindu. The Void is the pivot (liṅga). It is firm and unmoving. It emanates Trinayana (=Śiva) and Caturbhuja (=Viṣṇu).

[1] JS. 110 is clearer about Saṅ Hyaṅ Pramāṇa as well as about meditation on Trinayana and Caturbhuja.

Pati as a yogic term does not carry the usual meaning of death (concrete case of dying), but has a different connotation. In the words of Z.2.1321: *kapati* 'like dead, as if dying, swooning, in a faint unconscious'. We have translated it as 'transconsciousness'. This meaning is indicated in the present passage: *pati ṅa turu pajātmika 'pati*/trans-consciousness means subtle sleep'. It corresponds to the yogic state of *suṣupti* (*su* 'subtle' *supti* 'sleep'), the deep sleeping state, one of five states of consciousness: *jāgrat*/ awaking state, *svapna*/dreaming state, *suṣupti*/deep sleeping state, *turīya*/fourth state, *turyātīta*/ fifth and final state. In the deep sleep state, nothing is seen, either subjective or objective, but only a condition of blissful rest which may be remembered as such on awakening. The OJ *jātmika* is 'fine, subtle (of sūkṣma)... see adhyātmika': *jātmikavarṇa* 'spiritual colour, appearance (vision) of colours of a supernatural character' Z.

The OJ. *pati* 'death' means to become familiar with the process of death when iḍā and piṅgalā converge with the central channel suṣumnā. It is described *in extenso* by Benard (1994:88-89): "A Tantric explanation of the navel, specifically the maṇipūra cakra located at the navel, is that the maṇipūra cakra is the locus of creation and also dissolution, its necessary complement. The navel is not ordinarily associated with dissolution, but for a Tantric practitioner, it is. According to both Hindu and Buddhist Tantra, a practitioner must eliminate the concept of duality in order to be liberated. Both Tantric traditions accept that duality is caused by the subtle winds which are located in the two subtle channels. At the maṇipūra cakra the right subtle channel, piṅgalā nāḍī (in Hinduism) or rasanā nāḍī (in Buddhism), and the left subtle channel, iḍā nāḍī (in Hinduism) or lalanā nāḍī (in Buddhism), converge with the central subtle channel, suṣumnā nāḍī (in Hinduism) or avadhūtī nāḍī (in Buddhism). The subtle winds traverse the side channels but these winds are impeded in entering the central channel because the opening at the maṇipūra cakra is closed. As long as the entrance is closed, a person experiences duality. This duality can be understood in many ways but at the maṇipūra cakra, duality indicates the duality of creation and dissolution. People who do not know how to manipulate the opening of the central channel will not experience the dissolution aspect until the time of death. At the time of death the winds enter naturally and effortlessly into the central channel, but a person usually does not remember this because she/he dies. Conversely, a Tantric practitioner practises bringing the subtle winds into the central channel in order to gain mastery of this process. Why? By mastering this manipulation, one can transcend the entrapment of duality — birth and death — thereby rendering the potent bonds of cyclic existence ineffective. Eventually by this practice, a Tantric practitioner becomes liberated from Saṁsāra, cyclic existence. This does not indicate that one need die to experience this unity or non-duality. By becoming familiar with the death process, one can control it when one dies, thereby becoming able to consciously choose rebirth or not."

nihan kavruhakna ri tĕka niṅ pati/tiṅgalakĕn taṅ kami tuvuh/hayo mundur yan uvus kavus sahut/tampuh taṅ musuh/yan katĕmu rasa saṅ hyaṅ mukṣa jātmika/yan sĕḍĕṅ maṅkana/hayo vandu yan uvus panah/sikĕp taṅ manah/manah ṅa laṅgĕṅ ṅiṅ tutur/makataliṅ kaṅ bāyu/makahrū ikaṅ meṅĕt/ [30b] makalarasi taṅ śabda/lĕpas iṅ panah ikaṅ hiḍĕp/kunaṅ yan tan polih ikaṅ lĕpas/mayoṅ ṅa lamun tan katuju kaṅ pinanah/sasar ikaṅ hrū lĕpas tan padon/mayoṅ saparanya//maṅkana ta muvaḥ/kaṅ matiṅ raṇa/yan tan vĕruh paranya/ya vot ugalagil ṅa/iku yan tan polih mayoṅ ṅa// ṅūniveh yan mati havĕdi/mati katutūtan ṅa/mati ṅaṅsĕṅ/ya sinaṅguh ātma kasasar/sasar ṅa tanpāntukon/don ṅa saṅ hyaṅ hurip/don lĕvih/don hayu/lĕvih ṅaraniṅ jātmika/jātmika ṅa icchā/ iccha ṅa mokṣaka/mokṣaka ṅa tan ana kapaṅgihanya/luput ika kabeh/tan kĕna de niṅ pañca hiḍĕp saṅsāra/kapaṅgih taṅ iku/kadyaṅga niṅ pati niṅ kḕḍi matyakĕmput/vās kāraṇa de nira mati ṅ raṇa/ mati riṅ śūnya/tĕvas aṅĕmu mala niṅ bapebu/riṅ mati tanpāṅgugoni uttama/kunaṅ ikaṅ kamokṣan/ saṅ umarĕk iṅ bāyu śabda hiḍĕp/mataṅyan sinaṅguh madhya ṅa/apan sukha tan pabalik duhkha/ apan sira hurip tan pabalik pati/sira ta kaṅ iṅaranan don/sira saṅ hyaṅ hayu/yan sĕḍĕṅ tutur va [31a] luya hurip/sira guru ṅaranya/guru ṅa guru niṅ jagat kabeh/sira ta hurip iṅ hurip ṅa sakala niṣkala/sakala maṅke/maṅke manon katon/sira hisi niṅ tiga ṅa bāyu śabda iḍĕp/sira bhaṭāra vidhi ṅa/vidhi ṅaran iṅ vās paḍa hikaṅ rāt kabeh/sira rūpa niṅ roro/tumiṅgalakna tṛṣṇā kunĕṅ/patinta/ tumiṅgalakna kabeh/meṅĕt sira yan viśeṣa/saṅ hyaṅ paramārtha/samāna ta sira muhyaṅ/muni hīna/ munīśvara/munivara/meṅĕt sira yan makahurip nika/munīśvara ṅa meṅĕt sira yan makahurip niṅ śabda///

Thus should one know about the onset of trans-consciousness. Leave the life-protector *(kĕmit tuvuh)*. Do not retreat if the bite is already overcome. Fight the enemy. If one has already tasted the subtle ecstasy, in such a situation, do not befriend *(vandhu)* if the arrow has been shot. Arm the mind. Mind means firmness of consciousness. Breath is the bow-string. Memory is the arrow. Sound is the bow. Thought is release of the arrow. If the release does not reach its destination it is called failure[1]? If it is not struck by the arrow, as the arrow goes astray, moving off the object, its objective has been a failure. One dies on the battlefield, if one does not know the goal. It is a swaying bridge to the afterworld[2]. If this is not obtained, it is a failure(?). Moreover, if one dies out of fear. It is following death. ... It is called the soul gone astray. Astray means without any result. Aim *(don)* means divine life, it is superior, and it is auspicious. Superior means subtle. Subtle means sovereign freedom. Sovereign freedom means liberation. Liberation means that there is nothing to be gained. One is free from all. One is not subject to the five modifications of the mind in the world[3]. One attains that. Like the death of a eunuch is the death of ... Clear is the cause of one who dies in battle, or dies in the Void. As an outcome one gets the impurities of parents. In death one does not follow the best. But

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[1] *mayoṅ*: compare *hayva, ayva, hayo, ayo* 'do not, let not'.

[2] *vvat ugal-agil* (Z. s.v. *ugal[a]*)

[3] The pañca-cittavṛtti are *pramāṇa* (correct cognitions), *viparyaya* (unreal cognitions), *vikalpa* (fancies), *nidrā* (cognitions obtained during sleep), and *smṛti* (memory).

one who attains liberation, one approaches wind, sound and thought. Therefore one is called madhya. Because happiness does not turn into misery, because life does not turn into death, it is called the Aim *(don)*. It is divine auspiciousness. If life returns during consciousness, one becomes a guru. Guru means the guru of the entire world, the life of life, both manifest and unmanifest. One is manifest here. Here one sees and can be seen. One is the core of the three: wind, sound and thought. One is called Bhaṭāra Vidhi. Vidhi means that the entire world is clearly visible. It is the form of the dual *(roro=rva-rva)*. Give up attachments. Practise trans-consciousness. Give up everything. Concentrate on Viśeṣa. It is the highest divine Reality. It is like a divine sage (mu[ni] hyaṅ), a sage surpassing[1] all, chief of sages, an eminent sage. If one contemplates on life, one will be called an eminent sage. Also if one contemplates on the life of Logos.

nihan saṅ hyaṅ sandhi pasār/lvirnya/samanta/hantaviśeṣa/acintya sūkṣma/antara viśeṣa/ lanaṅ vadon/sira ta mūla niṅ haran bhaṭāra bhaṭārī/mūla niṅ hana mānuṣa lanaṅ vadon/sira kakuṅ tan kakuṅ/sira pramāṇa ṅaranira/sira ta rahina tan pabalik vĕṅi/apan sira sukha sadā/sira rūpa niṅ hasaṅgama tanpa strī/vadon tan lumah/lanaṅ tan kumurĕp/apan tuṅgal pinakahurip iṅ lanaṅ vadon/ sira vĕkas iṅ aji vĕkas iṅ vuvus ṅa/kunaṅ sira saṅ hyaṅ kalĕpasĕn/ tan katon/tan śabda/tan tumūt iṅ su [31b] kha duhkha/ tan tumūt iṅ hala hayu/tan tumūt iṅ hana lavan tan ana/tan tumūt iṅ rahina vĕṅi/tan paran/hikaṅ taya/vyaktinya saṅkan paran/maṅandĕli riṅ kāma ratih ikaṅ jñāna/sakiṅ taya ika/kunaṅ vyaktinya saṅkan paran/kaliṅanya/dadi sakeṅ taya/maṅkana svabhāva niṅ janma vvaṅ///

tan kna deniṅ prajñān/sira saṅ hyaṅ kalĕpasĕn/saphala tinakitaki tikaṅ tapa/yadyastu sapatyan ira/siddha yan māvak tan pāvak sira/yadyapi sāmya niṅ ākāśa lavan pṛthivī/mala pātaka/ kunaṅ vvaṅ atuha/pāpa bapebu/mukṣa ikaṅ śuddha deniṅ tapa sapĕtik/kaliṅanya/saṅ hyaṅ sandhipati kunaṅ pamatyakneṅ raṇa/guru bapebu paṅeran/ya sinaṅguh mati hidaganiṅ tuvan//iti sandhi kayatnākna de saṅ sevakadharma///

Divine concentration[2] *(sandhi)* which is pervading (*pa-sār*). is as follows. It is universal, paramount, inconceivable, subtle, supreme, male and female. It is the origin of bhaṭāra bhaṭārī, the origin of male and female, ... It is the Authority. It is day that never turns into night. Because it is happiness ever, it is as if intercourse without a woman, without a woman lying on the back, male without lying face downwards. Because it is identical with the life of man and woman, it is the culmination of scriptures and of

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[1] *hīna*, compare *aṅhīna* 'to make look inferior, surpass, outshine' Z.

[2] *Sandhi* in the title of the Buddhist text Sandhi-nirmocana-sūtra has been translated as *dgoṅs.pa* (Toh. 106). The word *dgoṅs.pa* has several Sanskrit counterparts, including *abhisandhi, cintayanti, bhāva, sandhā, smṛti*. Mahāvyutpatti 1359 too gives *dgoṅs.pa* as the meaning of *sandhi*. Further, *sandhi* is from *saṁ+dhi* like *sam-ā-dhi*, but without the prefix *ā*. It refers to a yogic stage in meditation, and we have translated it as concentration. Zoetmulder would like to take *sandhi* as final part of a compound *(yogasandhi*, cf. *sandhi niṅ yoga*, Pārthayajña 9.4, *jñānasandhi;* but cf *sandhi-jñāna)*. He translates *prayoga sandhi* as 'secret means' or *prayoga-sandhi* 'esoteric knowledge of the (right) means?'

speech. It is also divine emancipation, invisible, inaudible, beyond happiness and grief, beyond good and bad, beyond existence and non-existence, beyond day and night, without end *(paran)*. It is Void. Its manifestation is origin and destiny *(saṅkan paran*, Zoetmulder 2.1275). Have faith in Kāma and Ratih who are knowledge from the Void. Their manifestation is origin and destiny. Existence comes from Void. Such is the nature of the origin of humans.

Divine emancipation is not conditioned by wisdom. It is successful if asceticism is practised diligently. One who has attained trans-consciousness *(sapatyan)* becomes perfect, whether in body or out of body. Even though heaven and earth are one, sins are evil. If aged people become parents it is sinful. One purified by asceticism even for a moment is liberated. If a master of meditation *(sandhipati)* has passed out in the struggle, the guru, parents and master of the house, consider him to be dead and dispose(?) him off. A practitioner of dharma should handle concentration *(sandhi)* carefully.

kaliṅanya/saṅgraha vani viśeṣa/ika supta kinevala/matĕmah hana saṅgraha/ikaṅ turu tan kĕneṅ mrĕm/yatika turu gati niṅ katon kaṅĕn/phala niṅ sūkṣma śarīra/irika ta katon bhaṭāra/tan molah/tan śabda/niṣkala bhaṭāra/tan laku tan hili/laṅgĕṅ tan polah/tanika [32a] polah ala pinakāvaknya/maya tatva niṅ śabda ṅa/adrĕs molah kaṅ iḍĕp/ya ta manah ṅa/rva bheda niṅ tutur ṅaranya/vāhya ṅa sĕla niṅ ambĕk lavan iḍĕp/ya ta kumavĕruhi kinavĕruhan ika kabeh/ya ta sinaṅguh mokṣa ṅa/bhaṭāra śiva tatva/sira ta saṅ hyaṅ pramāṇa ṅa/sira gumavaya riṅ rāt kabeh/sira ta sūkṣma ṅa/bhaṭāra sadāśiva/sira saṅ hyaṅ puruṣa ṅa/sira sinaṅguh anara vvaṅ///

si hurip masuk mĕtu riṅ iruṅ nira/ya tambil iṅ abhyantara/ya ta sinaṅguh līṇa ṅa/apa lvir niṅ līṇa/tanpa reh/tanpa rūpa/tanpa varṇa/kasikĕp/kagamĕl/tanpa hiḍĕp///hana rahasya niṅ iḍĕp lavan tutur/ikaṅ maṇik sakārjjaparipūraka/lavan maṇik sakārjjānuṅ vidhi/ikaṅ maṇik sakārjjāparipūraka ṅa ikaṅ iḍĕp/ikaṅ maṇik sakārjjānuṅ vidhi ṅa ikaṅ tutur/saṅ hyaṅ sakārjjaparipūraka riṅ mata tĕṅĕn/saṅ hyaṅ sakārjjānuṅ vidhi riṅ mata kiva/sira ta sandhijñāna ṅa/sandhi riṅ mata kiva/jñāna riṅ mata tĕṅĕn/sira ta tolih pakolih niṅ iḍĕp lavan tutur/apan tan dadi ikaṅ iḍĕp, [32b] yen tan ana ṅ tutur/ya ta pinakāvak saṅ yogīśvara/sira kamokṣan kalĕpasĕn ṅa/dharma nityaśa ṅa//luput pva sira, ya ta pinakapāpa/kahiḍĕp pva sira, ya ta pinakakasiddhan/tan maṅrĕko/tan maṅga sira/mūrti niṅ iḍĕp sira/sira iṅaranan vit/vĕkas/buṅkah//maturu ta ya maṅkana ya rika patin/ tutur iḍĕp, enaka ṅ adĕg kalih/golaka ṅaran iṅ mata/sandhi mata kiva/jñāna mata tĕṅĕn///

Be ready to make use of special courage. When the supta overwhelms *(kinevala)*, it becomes preparedness. This sleep is without closing the eyes *(mrĕm)*. This sleep is the course of seeing and thinking. It is the result of a subtle body. Then can be seen the Lord, unchanging, silent, unmanifest, neither moving forward nor flowing, and ever inert. He does not flow, ... is his embodiment. It is the maya element of the word. It moves through with great speed. It is the mind. There are two kinds of consciousness: [external/bāhya and internal/ābhyantara]. External means the gap between mind *(ambĕk)* and thought *(iḍĕp)*. You should understand all that is to be understood. It is called liberation. The

divine śiva-tattva is divine Measure. He is active in the whole world. He is subtle. Sadāśiva is the divine Puruṣa. He is called *anara*[1] *vvaṅ.*

Vital breath[2] goes in and comes out of the nose. It is a push *(tambil)* inside. It is called absorbed in *(līna),* and what is *līna.* It is beyond condition (i.e. unconditioned), form, colour, grasp, tangibility and thought. It is the mystery of Thought and Consciousness: the wish-fulfilling *(paripūraka)*[3] jewel and the wish-ordaining *(vidhi)* jewel. The wish-fulfilling jewel is Thought. The wish-ordaining jewel is Consciousness. The wish-fulfilling jewel is in the right eye. The wish-ordaining jewel is in the left eye. They are knowledge *(jñāna)* and concentration *(sandhi).* Concentration is in the left eye. Knowledge is in the right eye. They are the means and ends[4] of Thought and Consciousness[5]. If there is no consciousness, there will be no thought. This is the embodiment of a yogīśvara. It is liberation and deliverance. One should always practise dharma. If you miss it, it will be a sin. If you will think over, it will become perfection. Do not be uncertain[6]. ... It is the manifestation of Thought. It is the original cause *(vit),* the final aim *(vĕkaṣ),* and the basis. If you go to sleep in trans-consciousness (i.e. attain the state of suṣupti), you will be pleased that both Thought and Consciousness are firmly established. Golaka[7] is eyes, concentration is the left eye, and knowledge is the right eye.

nihan pamutus saṅ matuvva/ta yatnakna de saṅ sevaka-dharma/saṅ mahyun valuya riṅ viśeṣa/paṅrĕṅö sojar niṅ dharma/amḍaṅakna pĕtĕṅ/apan tan sakiṅ aji/aṅhiṅ byakta tuhu juga ika/ apan riṅ haji ṅa haneṅ ucap/hana viniveka/tan rūpa varṇṇa/maṅkana sobhāva niṅ haji/kunaṅ saṅ putus/hade tan maṅkana hika/bhaṭāra viśeṣa juga sinamaya/ndatan suvalĕn/tama riṅ śrī bhakti bhojana/śrī ṅa mās pirak navaratna/bhakti ṅa sĕmbah/śabda prāṇa/bhojana ṅa paṅan-inum sahalĕpnya/hayva ta maṅkana/yan tumarima ṅ śrī/yaṅkĕn dinol vinĕli saṅ hyaṅ dharma/hayva ta maṅkana/liño [33a]k yan tanadṛvyākārĕp/yan tumarima ṅ śrī/liñok yan mari guru mari śiṣya/yan tumarima sĕmbah/liñok yan tan kaviśeṣan de niṅ tamah/apan iṅ hamaṅann enak varĕg/enak

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[1] See Zoetmulder 1.74 *anara*? from Sutasoma 84.2 and Bhomakāvya 75.4.

[2] *si hurip=prāṇavāyu.*

[3] *rumĕja-rĕja* 'to consider the best?' Zoetmulder (s.v. *rĕja*). It is like the cintāmaṇi or wish-fulfilling jewel, as is clear from SHK 56.8: *ikaṅ amběk maṅkana yeka sinaṅgah kahyaṅbuddhan... sira ta maṇik sarvāśā-paripūraka ṅaran ira.*

[4] *tolih pakolih*=sādhana and sādhya.

[5] The above correspondences can be tabulated as follows:

maṇik sakārjja-paripūraka	hiḍĕp	mata tĕṅĕn	jñāna
wish-fulfilling jewel	Thought	right eye	knowledge
maṇiksakārjjānuṅ vidhi	tutur	mata kiva	sandhi
wish-ordaining jewel	Consciousness	left eye	concentration

[6] *maṅrĕko, rĕko=rakva. Aṅrakva* 'to rely on someone else's words, still be unsure about, guess?' Z.

[7] *golaka* 'the faculties of sense-perception in their tanmātra-form' Z.

turunya/viparīta ṅa/apan don saṅ viku/saṁśaya vikalpa lupa tṛṣṇā/viṣaya ṅa amběk siṅit riṅ sarva-vastu/saṁśaya ṅa amběk sadeya/vikalpa ṅa amběk siṅit riṅ sarva-tatva/lupa ṅa dṛmbha moha/amběk lilaṅ/tṛṣṇā ṅa amběk matakut ri těka niṅ pati/hayo ta maṁkana/ya ta hetu saṅ putus humatita hikaṅ sakaton sakarěṅö/sakahucap/sakahiḍěp/mari maněmbah riṅ guru/mari śiṣya/guru mari mavarah/ hilaṅ niṅ saṁśaya kaliṅanya/apan hilaṅ niṅ vikalpa kaliṅanya/tan matakut riṅ pati/apan prāṇa paranya/hilaṅ hikaṅ tṛṣṇā/tan byāpāra/kunaṅ saṅ putus hetu niṅ mari śiṣya/deniṅ varah tan saṁkeṅ guru/hetu niṅ valuya viśeṣa/tan karaṁroṅ riṁṅ oparěṅgö/śrī bhakti bhojana/hetu niṅ maṁkana/ kapaṁgih dharma-jñāna śūnyatā/ndan ika prathama saṅ putus///

Here is the conclusion[1] of the elders. It should be striven for by practitioners of dharma who want to revert to Viśeṣa. They listen to words of dharma to clear darkness. Not by scriptures alone, but by sincere realisation. The scriptures lie in words, in discrimination, not in form and colour. Such is the nature of scriptures. But for those who have perfected, it is different, not like that. Lord Viśeṣa alone has the vows, which are not reversible. He enters śrī, bhakti, and bhojana. Śrī means gold, silver and nine jewels. Bhakti means veneration, word and breath[2]. Bhojana means eating and drinking to one's content. Do not do that. If śrī is received[3], if it is deemed to sell or give dharma, do not do that. It is insincere if one does not take possessions to one's desire. If Śrī is received, it is insincere if the guru or the disciple abandon. If devotion is attained, it is insincere if not considered superior by tamah. Eating to one's fill and to one's pleasure, and to sleep till one's pleasure are wrong. The reason of a mendicant getting involved in [viṣaya], saṁśaya, vikalpa, lupa and tṛṣṇā are: viṣaya means a mind leaning towards all possessions. Saṁśaya means an active (sa-deya[4]) mind. Vikalpa means a mind which avoids[5] all tattvas. Lupa means greed and delusion. The mind is swept away[6]. Tṛṣṇā means a mind afraid of the approach of death. Do not be like that. This is the reason that a perfect person ignores what is seen, heard, spoken and thought. He gives up saluting the guru, abandons disciples, and a guru stops instruction. His doubts disappear. His uncertainties disappear. He is not afraid of death because vital breaths are his wanderings *(para)*. His cravings disappear. He does not engage in worldly activities. As he becomes the perfect one, he need not be a disciple to be instructed by a guru. It is the reason that he reverts to Viśeṣa. He is not concerned with the luxuries of śrī bhakti bhojana[7]. It is

[1] *pamutus* 'he who (that which) occupies the highest place, is at the summit'; *putus* 'conclusion, result' Z.

[2] *śabda* refers to the recitation of mantras and prāṇa to prāṇāyāma in yoga.

[3] *tarima* 'receiving, accepting'.

[4] *sadeya* should be for *sandeha*?

[5] *asiṅit* 'what is to be avoided' Z.

[6] *alilaṅ* 'finished, completely disappeared, swept away' Z.

[7] Śrī, bhakti, and bhojana are a manifestation of the Supreme, of the Viśeṣa. But, over-indulgence in them becomes negative. A practitioner has to avoid being involved in viṣaya, saṁśaya, vikalpa, lupa and tṛṣṇā. When he avoids them, he attains the knowledge of dharma and śūnyatā.

the cause of his attaining the knowledge of dharma and the Void. He is the foremost of the perfect.

kunaṅ ikaṅ maliṅgih riṅ padma/sira ta [33b] hika tumarima ṅ śrī bhakti bhojana/apan sira siněmbah iṅ rāt/pinakaguru niṅ jagat kabeh/pinakaliṅga nika/havarah riṅ nīti yogya/kaliṅanya/pet prih ta hilaṅan iṅ bhuvana/ndan ayo tan inaṅěnaṅěn/hayo tann inaku/apan tan hilaṅ ikaṅ caraciri/ mvaṅ kulamada/meṅět saṅ kinavěruhan///

nihan prathama saṅ yogī/makāsthāna jāgrapada/bhakti ṅ katūryapada/cetana luput sakeṅ māyātatva/ya tūryapada ṅa/ri samaṅkana sinaṅguh aturu tan paṅipi/ndatan kěneṅ pramāṇa/ya hetu nira maḍěm iṅ ajñāna/misěp riṅ antaḥ-hṛdaya/mataṅyan huměněṅ věruh riṅ saṅ guru//valuyakna pamutus ṅūni/mari śarīra/deniṅ věruh riṅ saṅkan/pinakarahina/pinakavěṅi/pinakahanuṅ/iḍěp hiku kabeh/saṅkane kaguyu tan siněmbah deniṅ para/iḍěpi naṅkane/kaṅ iṅaranan iḍěp/bañu/haja ta hiṅaranan banū/iḍěp parane///salviraniṅ balabad vaṅsit/iḍěp hiku kabeh//apan dunuṅan iṅ atma/ tuṅgal kalavan sira saṅ riṅ polah/taṅ iṅaranan tejomaya/riṅ himahimānta [34a] ka/hiṅaranan ima/ ya hurip/iḍěp iku kabeh/yan saṅ paṇḍita tan aśabda/lamun mati haśabda saṅ paṇḍita/apan saṅ paṇḍita mulih mariṅ tīrtha/iku ta kaṅ inaranan pamoran/apa ṅ antiṅ śūnya/umor lavan hurip iṅ bhuvana kabeh/harěp pva si gumělar tatkāla kapaṅan kenum deniṅ kṣatriya ratu bhujaṅga/tan arěp posi gumělara/tampakane hnaṅ-hniṅ///

One who is sitting in lotus posture (padmāsana) receives śrī, bhakti and bhojana, because he is worshipped in the world, as the guru of the entire world, as its pivot. He gives instructions in right conduct. It means. He aims at full attention to stear clear off the world. But he should not give up taking it into account. He should not reject it, lest the distinctive mark *(ciri)* of his conduct disappear, and the dignity of his family. He should be aware of what should be known.

So is the foremost yogī, who is situate in jāgrapada, and his devotion is in tūrya-pada. When consciousness becomes free from the element of māyā, it is called tūryapada. In such a state he is asleep without dreaming. He is not subject to pramāṇa. This is the cause of his dispelling ignorance. He penetrates into the depths of the heart. So he is silent on knowing the guru. He reverts to his earlier accomplishment of perfection. He ignores the body because of the knowledge of Origins. As day, as night, as that, he meditates. Out of ridicule, he is not worshipped by others. He is thinking of the mind. Water is not to be called water, because it is an object of thought. All the ... signs are only thoughts. Because the goals *(dunuṅan)* of the soul are one with behaviour. They are effulgent. ... All these are thoughts. If he is a wise man, he will not utter words. If he dies, he utters words. If he goes back to a place of pilgrimage, he is called one who is absorbed *(pamoran)*. Which is the place of the Void? It is absorbed[1] in life in the entire universe. Desire spreads out and immediately kṣatriyas, kings and brāhmaṇas engage in

[1] *umor* 'to mix, blend, combine, to be absorbed' (Z. 2.2310 s.v. *vor*).

eating and drinking. They do not wish to strive to reach silence and purity[1].

nihan bāyu śabda iḍĕp/rūpa niṅ bāyu sāgara/rūpa niṅ aśabda voṅ/rūpa niṅ hiḍĕp bañu/iku hamakadon ira saṅ paṇḍita/pinakapaṅavak iṅ Anuṅ/Anuṅ kamūlan iṅ bhuvana/kamūlan iṅ hana/ kamūlan iṅ voṅ/ kamūlan iṅ deva ratu/kamūlan ira saṅ riṅ palah/apann iku hurip iṅ sarvatumuvuh/ hurip iṅ upasara/upasara (ms. **upasvarga) hurip iṅ sarvakumilip/hurip ira saṅ paṇḍita/saṅkane saṅ paṇḍita tan tĕka riṅ kṛtasamaya/akveh pamuruṅe/apan de nira tuṅgal hurip kalavan sira saṅ riṅ palah/paṅavak iṅ hiḍĕp/viśeṣa riṅ kabeh/pinakapamutus iṅ hucapucapan/gīta kakavin/iḍĕp iku kabeh/kaṅ pinakabuṅkah/pinaka [34b] pagĕr/pinakākañciṅ/pinakayoga/pinakasamādhi/pinakapras/ pinakāsto///**

Om vyoma-śive namaḥ svāhā///saṅ hyaṅ oṁkārāmṛtakuṇḍali praṇava ṅa/sira kanyā devī/ nisvarṇṇa sira/jñāna viśeṣa lĕpas/tan kinavruhan paran ira/sira kamokṣan/sira hetu niṅ hamaṅguh śivapada/umĕnĕṅ juga saṅ yogī sma/ikaṅ sthūlāṅgākāra līnakĕn iṅ acetana/prakāśa sma/jñāna viśeṣa śarīra nira/vĕkasan sira maluya acintya śūnyatā///sira ginuhya///

Breath, speech and thought[2] are as follows. The manifestation of breath is ocean, that of speech is man, and that of thought is water. That is the aim of a wise person, the embodiment of That *(Anuṅ)*. That is the origin of the universe, the origin of existence, the origin of men, the origin of kings, the origin of... Because it is the life in all that grows (i.e. plants?), and the life in creeping animals (? *upasara*). Upasvarga (for *upasara*) is life in moving creatures[3]. It is the life of the wise person. That is why a wise person is not subject to esoteric doctrines and practices[4], as they have many obstructions (*pamuruṅ* from *vuruṅ*). Because his life is one with that of... (*palah*). His embodiment is thought, he is Supreme among all. He is perfect in speech, song, and poetry. The thoughts are the basis, the fence, the bolt, yoga, samādhi, consecration[5], and blessing[6].

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[1] Though the Void is integral to life, worldly beings become so engrossed in the pursuit of pleasures of life, that they forget to realise the Supreme in silence and purity.

[2] Bāyu-śabda-hiḍĕp are called triśakti (Jñānasiddhānta 1971:95).

[3] This passage refers to stationary (*sthāvara)* and moving (*jaṅgama*) creatures, as in Vṛhaspati-tattva 24.12: *sthāvara... dukut saprakāra niṅ tan kilip ... ikaṅ kumilip ya jaṅgama.*

tumuvuh = sthāvara

kumilip, upasara = jaṅgama

[4] *kṛtasamaya* 'introduced to, initialed into the (esoteric) doctrine and practice' Z.

[5] *pras*, a particular ritual with offerings, by which a person is admitted to a new state of life (wedding, adoption), Zoetmulder.

[6] *asto=astva. Inastvan* 'give one's blessing to, say *astu* to' Zoetmulder.

Oṁ vyoma-śivāya namaḥ svāhā[1]. Oṁkāra is amṛtakuṇḍalī-praṇava[2]. It is Kanyā Devī. It is without colour. It is supreme knowledge, and emancipation. Its origins cannot be known. It is liberation. It is the cause of attaining Śivahood. A yogī becomes silent. The form of his material body merges into the Unconscious, and becomes light. Supreme knowledge becomes his body. Finally he merges into the Inconceivable Void. This should be kept secret.

nihan saṅ hyaṅ mūlādhārayoga/sira vĕkas iṅ hadhaḥyoga/kramanya/ikaṅ apāna bāyu riṅ mūlādhāra/parakneṅ kuṇḍāgni/andĕgakneṅ saṅ yoga rika/hayva ta palaṅ kadhyānan ira/sma/ larisakna taṅ atma parakneṅ antaḥhṛdaya/saṅ yoga lavan divākara/paripūrṇākna kadhyānan ira/ marapvan maśarīra paḍaṅ/sma/larisakna hiḍĕpta/parakna ri saṅ hyaṅ eka/ -- tatan asakṣaṇeriya/ lĕyĕpakna ṅ hiḍĕp/pupulakniṅ merudhvaja/kukud sakveh niṅ bāyu/ tĕkanira saṅ hyaṅ hurip/ pisanakniṅ śikha pūrṇa/saṅ yogākna ya/sma/larisakniṅ guhya pari [35a] mita ṅa/kadalīpuṣpa/mesy amṛta/tuṅgal lavan paṅastryan pajujulukan/mesi rudhira/sira saṅ hyaṅ gaga-rudhira ṅa/ikaṅ haverāmaṅun tutur prakāśeriya/ṅkana uṅvan iṅ vvaṅ yan iṅastryan/vinivāha/bhini śeka kunaṅ/ mary aran sūkṣma taya/bhaṭāra praṇava ṅaran iṅ śarīra nira//iti praṇava yoga malulun///

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[1] *Vyomavyāpine* is connected with the five winds and the five souls in Jñānasiddhānta 178-179:

vyoṁ	prāṇa	nirātmā
maṁ	udāna	paramātmā
vyāṁ	samāna	antarātmā
piṁ	apāna	parātmā
neṁ	vyāna	ātmā samūha

[2] Jñānasiddhānta 26-27, 162f. gives four levels of OṀ which are connected with its four manifestations:

four levels of OṀ	four manifestations of OṀ
sthūla	dvipāna-praṇava
sūkṣma	brahmāṅga-praṇava
para	śivāṅga-praṇava
śūnya	amṛtakuṇḍalī-praṇava.

Amṛtakuṇḍalī-praṇava is the highest manifestation.

Some of the epithets of Vyomaśiva correspond to mantras in the Mataṅgapārameśvarāgama p.16-24, tabulated on p. 25-26:

Oṁ	1, 81 oṁ
vyoma-śivāya	3 vyomarūpāya, 5,79 śivāya, 30 vyomin vyomin
namaḥ svāhā	14 oṁ namaḥ śivāya
kanyā devī	15 śaktiḥ vyomavyāpādiko mantraḥ
nisvarṇa	16 ekavarṇa
jñāna viśeṣa lĕpas	72 jñāna jñāna
līnākĕn iṅ acetana	29 acetana acetana
prakāśa	27 jyotīrūpāya
jñāna viśeṣa śarīra nira	72 jñāna jñāna
ginuhya	23 guhyātiguhyāya

Mūlādhāra yoga[1] is as follows. It is the culmination of adhaḥyoga[2]. Its sequence is. The apāna wind is in the mūlādhāra. Bring it to the stomach (kuṇḍāgni). The yogī should retain it here. Do not disturb its meditation. Take the wind (ātmā) without interruption to the inner heart. The yogī, with the sun *(divākara)*, completes the meditation, so that the body becomes brilliant. Continue your meditation to reach the Divine One (Eka). -- not at once. Thought vanishes [in the mystic experience]. Collect it in the spinal chord *(merudhvaja)*. Gather up all the wind, to attain the divine Life. Integrate it fully in the tuft. He will become a yogī. Take it straight to the secret part, that is banana-flower[3]. It is filled with ambrosia. It is one with a woman lying on the back[4]. It is filled with blood. It is the divine field of blood[5]. Extend[6] it to attain enlightened consciousness by it. There is the place of the man when he is with a woman who is married and consecrated[7]. It is called(?)[8] the Subtle Void *(sūkṣma taya)*. Lord Praṇava[9] is in his body. This is setting praṇava-yoga into motion[10].

prāṇa, apāna, samāna, udāna, byāna pañcabāyu iki//[K169]⌊Ātmā antarātmā parātmā nirātmā śūnyātmā pañcātmā iki//⌉ ya ta nimitta niṅ mārga tiga/pratekanya/ikaṅ annavahā nāḍī/trus tĕkeṅ vāma nāsikā/avan iṅ bāyu ika/ikaṅ bhaktavahā nāḍī/trus tĕkeṅ nāsikā dakṣiṇa/apan iṅ bāyv iṅkana/ palakva-lakvana paknanya/ikaṅ prāṇavahā nāḍī/trus tĕkeṅ śivadvāra/mokta kāraṇa ika/sma/ pinupulakĕn pva taṅ pañcabāyu lavan pañcātmā/kinevalya ikiṅ jñāna/tan vineh savişayanya ri tĕka niṅ pati/mokta kevalya ṅa/apan tan ana lvih sanke rika/ya ta mataṅnyan gavaya nityakāla/prihĕn de saṅ tapa/dulurana bratopavāsa/ [35b] yoga/dhyāna/samādhi/laya/pralaya krama saṅ sādhaka///

mataṅnyan hana suluh ikaṅ tuvatuva riṅ madhyapada/suluh ṅa saṅ vruh iṅ dharma/yadyan pĕtĕṅa maṅka/ya ta suluh tatva ṅaranya//vijñāna ṅa samyagjñāna/pratyakṣānumāna ya vijñāna ṅa/ //manonmanī taliṅa kalih/sarvabhūtadamanī riṅ mata kalih/rodrī tutuk/jyeşṭhā bhaga purus/kali maṅgv iṅ pāyu/catur-hāvaraṇa ṅa kaṅ aṣṭabhāga tuṅgalĕn den dadi pāt/pinakāvaraṇa bhaṭāra sadāśiva//mahān ṅa rudra śarīra/mĕtv iṅ rāt/sira vĕkas iṅ haguṅ/vindu tuṅgal pinaro/sūkṣma kaṅ

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[1] Not found in Zoetmulder or Jñāna-siddhānta.

[2] Adhaḥyoga not in Zoetmulder.

[3] *kadalīpuṣpa*/banana-flower occurs in the Jñānasiddhānta twice on p.97n.40. Soebadio translates it as 'heart' following Weck 1937:85, but on p.115 n.4 as 'mouth' in accord with the context.

[4] *juluk* 'back'.

[5] *gaga-rudhira*. The word can be gagā 'non-irrigated rice-field' or gāga a wrong reading for bhāga? (Z.).It can be bhaga 'vulva', though the meaning 'field' cannot be ruled out in a metaphoric sense.

[6] *avera* 'broad, wide' Z.

[7] *[a]bhiṣeka* with *-in-*.

[8] *mary-aran*. Compare *mar-ika*, emphatic particle, including *ika* (cf. yatika, yateka), *mar-ike*, emphatic particle, including *ike*.

[9] The two levels of praṇava (oṁ) are sūkṣma and śūnya (*taya*).

[10] *alulun* 'unfolded, whirling'. Compare *dharma-cakra-pravartana* 'setting the wheel of Dharma into motion'.

miṅsor/śūnya kaṅ miṇḍuhur//nivṛtti ṅa avak saṅ hyaṅ sadāśiva//tryāsana ṅa brahmā viṣṇu īśvara/ /aṣṭaśakti ṅa aṣṭabhāga//navaśakti ṅa navadevī/pinakāvaraṇa bhaṭāra sadāśiva/yan sira avak sūrya/ vyāpinī śakti/bhaṭāra sadāśiva juga//śivecchā ṅa bhaṭāra sadāśiva/humijilakĕn bhaṭāra īśvara/ vineh icchā riṅ rāt/nimittanira iṅaran īśvara/sira prabhu vnaṅ sakaharĕp/harĕp amukti/harĕp [36a] sugih/ haneṅ acintyākāra sevu pamukti nira/riṅ haganal lalit/sevu riṅ ruhur/sevu riṅ sor/yan bhaṭāra/yan bhūta/yan mānuṣa/yan tiryak/sapṛakāra niṅ hamukti kabeh/prabhu ta ya/sira śūnya/iti dharma kalĕpasĕn///

The five winds are: prāṇa, apāna, samāna, udāna, vyāna. The five souls are ātmā, antarātmā, parātmā, nirātmā and śūnyātmā[1]. They are the cause of the three ducts: [annavahā, bhaktavahā and prāṇavahā nāḍīs]. It goes right through the left nostril. It is the way of wind. The bhaktavahā nāḍī goes through the right nostril, because the wind therein is in proper procession. The prāṇavahā nāḍī goes right through the fontanel (śivadvāra). It is the cause of salvation. When the five winds and the five souls are brought together, knowledge becomes absolute[2]. Do not plunge them into sensual objects till the attainment of trans-consciousness, called absolute salvation. There is nothing superior to it. Hence you should exert always. It should be given full attention by an ascetic, along with vrata, fasting, yoga, meditation, samādhi, laya[3], pralaya, as ordained for a sādhaka.

However, there is Illumination *(suluh)* according to seniors in the world[4]. Illumination is one who knows dharma, even if there is darkness. This is known as the element of illumination. Vijñāna means right knowledge. Perception and inference are vijñāna. Manonmanī is in both ears, sarvabhūtadamanī in both eyes, raudrī in the mouth, and Jyeṣṭhā in the female and male organs both situated in the anus. The caturāvaraṇa (four coverings)[5] are

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[1] The five winds and souls are given in the Jñānasiddhānta 29, 178-9. Śūnyātmā is Paramātmā in JS.

[2] Compare *kevalatattva* 'absolute truth or reality' (Sum.161.3) Z.

[3] Laya yoga is called kuṇḍalinī-yoga, effected by piercing the six cakras (*ṣaṭ-cakra-bheda*). It is associated with Śaiva āgamas.

[4] *madhyapada* 'the middle world, earth' Z.

[5] Catur-āvaraṇa=Manonmanī, Sarvabhūtadamanī, Raudrī, Jyeṣṭhā. They are four of the Nava-śakti in JS. 134-5.

Aṣṭa-śakti or Aṣṭabhāga=Mahān, Bindu, Sūkṣmā, Śūnya, Nivṛtti and Tryāsana (Brahmā, Viṣṇu, Īśvara).

Sūkṣmā and Nivṛtti are among the 16 Śaktis in the Śaradātilaka.

Nava-śakti=Aṣṭa-śakti+Vyāpinī. Vyāpinī is one of the 16 Śaktis in the Śaradātilaka.

[Daśa-śakti]=Nava-śakti+Śivecchā. The term Daśa-śakti does not occur in the text, but is implied by Śivecchā.

The Sixteen Śaktis in the Śāradātilaka are:

Nivṛtti	Pratiṣṭhā	Vidyā	Śānti
Indhikā	Dīpikā	Recikā	Mocikā
Sūkṣmā	Sūkṣmārtatā	Jñānāmṛtā	Āpyāyanī
Vyāpinī	Vyomarūpā	Anantā	Nādasambhavā

(Prāṇatoṣiṇī 1898:25).

the Aṣṭabhāga (eight parts) conjoined to become four, as covering Sadāśiva. *Mahān* means Rudra embodied and manifested in the world. He is the greatest of the great. *Bindu*[1] is One divided into two. *Sūkṣmā* descends, and *śūnya* ascends. *Nivṛtti* is the embodiment of Sadāśiva. *Tryāsana*[2] means Brahmā, Viṣṇu and Īśvara. Aṣṭaśakti means Aṣṭabhāga. Navaśakti means Nine Goddesses, covering Sadāśiva. If embodied as the sun, it is Vyāpinī śakti, Sadāśiva Himself. Śivecchā means Sadāśiva, who gives rise to Īśvara, and also gives desires to the world, and hence he is called Īśvara. He is the overlord, who can do whatever he desires, either liberation or worldly riches[3]. He is of inconceivable form, as well as engrossed in thousands of enjoyments, both in gross *(ganal)* and in subtle *(alit)* forms. He is thousandfold both above and below. As Lord, as beings, as humans, as animals: as all he enjoys everything. He is the Lord, the Void. Such is the nature (dharma) of emancipation.

sakala-rūpa-varṇa/pasuk vĕtu/tĕkeṅ niṣkala///naṅ rĕgĕp tatkāla niṅ pati/dhyānanta tar umuniṅeṅ sukha-duhkha hala-hayu/tṛṣṇā bandhananta hilaṅakĕn riṅ tryagni/pāntara rudra devatā riṅ pusĕr/sthāna nira kālanya ṅ līnakin/śarīra sthūla ri saṅ hyaṅ tryagni/pāntara/pĕpĕt taṅ sarvadvāra hayva tan prayatna/vus niṅ līna śarīra/sthūla adhyātmika/mukti līna riṅ nādāgra hasa ri niṣkala/amaṅguh paramasukha///

mahāpuruṣa riṅ tutur/lupa/kevalya praṇava jñāna satata/// [K121][kamokṣan ṅa tan katuḍuh/ tan kavastran/tan pakahanan/tan abaṅ tan aputih/tan akuniṅ/tan ahirĕṅ/baliknya mokṣa ṅke juga/ tan iṅ sor/tan iṅ ruhur/] paran iṅ mati/kevala mokṣa ṅke tĕṅah huvus///

nāḍī tĕṅĕn avan iṅ sĕkul annavahā ṅa/nāḍī riṅ kiva avan iṅ ve rasavahā ṅa//prā[36b]ṇavahā ṅa nāḍī riṅ tĕṅah/avan iṅ bāyu hamatĕlu/kunaṅ nāḍī tĕṅĕn/hurip/jāgrapada ṅa/rāditya sira//ikaṅ nāḍī kiva/ātma sira/suptapada/vulan sira//ikaṅ prāṇavahā ṅa nāḍī riṅ tĕṅah/kadyaṅga niṅ taraju/ prāṇavahā muṅgv iṅ hilat-ilat lavakan iṅ taraju ātma lavan urip/ya tinuṅgalakĕn/sira vĕkas iṅ tuṅgal/hana riṅ acintya tan katon/hajer-hajur/sadhu tuhu/lva logandha/amběk tanpa-tĕpi/sāgara tanpa-nūsa/avak bhuvana noraduve rāga/luput iṅ pati hurip/havor lavan viśeṣa/salavas iṅ bhuvana tuvuki///

All forms and colours, coming and going, upto niṣkala: concentrate upto the time of trans-consciousness. Meditate without minding happiness and misery, bad and good. Craving is your bonding, destroy it in the triple fires. Hold Rudra in the navel, his place at the time of dissolution. Hold the gross body in the three fires. All the openings are blocked, do not be negligent. When the gross and the subtle body has dissolved, you are liberated, merged into supreme sound *(nādāgra)*, in the hope (hasa=āśā) of niṣkala. You will attain supreme happiness.

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[1] Jñānasiddhānta 127: Mahāvindu is One (only), but it divides into two: *para* 'large' and *apara* 'small'. It is also sakala and niṣkala.

[2] Tryāsana are daśaśakti, navaśakti and aṣṭaśakti in south India (Jñāna-siddhānta 24, 135).

[3] It refers to *bhukti-mukti-pradāyakaḥ* of the Tantric texts.

A great person, whether in consciousness or in loss of consciousness, is constantly engaged in the absolute knowledge of Praṇava. Liberation means without characteristics, without materialisation, without place, neither red nor white, neither yellow nor black, and completely transforms into liberation. It is neither above nor below. Its destination is trans-consciousness. It is only liberation in the centre (that is neither above nor below).

The right nāḍī is the channel of food and is called annavahā. The nāḍī to the left is the channel of water and is called rasavahā. The prāṇavahā nāḍī is in the centre, the channel of breath. These are the three divisions *(amatĕlu)*. The right nāḍī is life, the waking state *(jāgrapada)*, and the sun. The left nāḍī is the soul *(ātmā)*, the sleeping state *(suptapada)*, and the moon. The prāṇavahā nāḍī is in the centre, like a pair of scales. The prāṇavahā is the pointer *(hilat-ilat)* of the pair of scales *(lavakan iṅ taraju)* which are the soul and life. They should be united, so that finally they become one. In the inconceivable, He is invisible. He is gracious and melts[1] the heart, good and sincere, content and ..., the mind without bounds, an ocean without islands, a universe without passion, free from life and death, and both worldly and supreme[2]. He satiates himself in the universe as long as He desires[3].

ikaṅ citta buddhi manah/vatĕkna vehĕn avak atutur prakāśa/yapvan menak tīkṣṇanya/ya tika sinaṅguh sphaṭika jñāna ṅa/yapvan menak prakāśa niṅ dilah saṅ hyaṅ sphaṭika jñāna/ dagdhanĕn taṅ sarvatatva/mvaṅ śubhāśubha krama/mapopayanya/ya dagda heriya/saṅ hyaṅ sphaṭika jñāna/pratiṣṭhākna riṅ brahmapada/pambhasmiha śubhāśubhakrama/ya tika sinaṅguh yajña dīkṣā riṅ kuṇḍa jāti ṅa/umasahaknikaṅ kleśa riṅ śarīra kabeh/yeka sinaṅguh dhāraṇa yoga///

para[37a]mārtha piṇḍa niṣkala/kalanya/paramakevalya/piṇḍa nirāśraya/tanadya niṅ satyadhāraṇa/paramārtha ika paramārtha niṣkala/nirāśraya/praṇava piṇḍa niṣkala/kalaniṅ ātma sayoga/pinaṅguh iṅ yoga nira///īśvara devatā/madhya sira muṅgv iṅ lati-lati ṅ tulā ṅa/tĕpĕt iṅ isi niṅ kiva tĕṅĕn/ātmā mvaṅ hurip/yatika tinuṅgalakniṅ pāntara niṅ rva//vruh ta pva sira tutur maṅkana/ sambuta ṅ jñāna tanpa hamĕṅan/nirbāṇa kevalya/ādidrava ṅaran ira yan maṅkana/msat pamaṅsilan ṅa/prāṇāntikan krama hiki///

trideva Brahmā Viṣṇu Īśvara//triprakriyā ṅa citta buddhi manah//trivindu ṅa jāgra tūrya paramakevalya//tiga rahasya ṅa tutur iḍĕp manon//tiga mukti ṅa candra bindu nāda///

Thought, intellect and mind spontaneously give a body with consciousness and illumination. If pleased by its fiery brilliance, it is called crystalline knowledge. If happy

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[1] *jer* 'liquid, fluid, melting; mild, suave, gracious'; *kajur* 'made liquid, melted (of the heart, by emotion)' Z.

[2] The soul and life are compared to a pair of scales. In the JS.95 the seat of Parama Kaivalya is at the bottom of the heart as the pointer *(hilat-ilat)* of a balance *(taraju)*. Compare *tulāroha* in Mataṅgapārameśvarāgama 2.48(p. 260).

[3] He is *bhukti* and *mukti*, enjoyment as well as liberation.

by the brilliance of the kindling of crystalline knowledge, all the elements are burnt and also good and evil sequences. What is the way? When they have been consumed by crystalline knowledge one is established in the realm of Brahma. The good and evil sequences are reduced to ashes[1]. This is called sacrificial initiation in the true[2] fire-place. All the afflictions of the body are cut off. It is termed dhāraṇa-yoga.

Absolute Reality *(Paramārtha)* manifests *(piṇḍa[3])* as niṣkala, at the time of Supreme Beatitude[4]. It also manifests as completely independent *(nirāśraya[5])*, but it is not prime in true dhāraṇa [yoga]. Absolute Reality *(paramārtha)* is absolute niṣkala and *nirāśraya* (independent). Praṇava also manifests itself as niṣkala, at the time ātmā is in yoga, or when it is united in yoga[6]. Īśvara is the deity. He is situated in the middle of the two scales of the balance, to keep the contents of the left and right in balance. The soul and life are united in the centre of the two sides. When he becomes aware of such consciousness, he grasps knowledge which is without confusion. It is absolute nirvāṇa, it is termed ādidrava[7] (ambrosia). The Vaṅsil[8] flies away. If so, he dies.

The three deities are Brahmā, Viṣṇu and Īśvara. The three processes are thought, intellect and mind. The three points are jāgra, tūrya and paramakaivalya. The three secrets are consciousness, thought and vision. The three exhalations are candra, bindu and nāda [of praṇava][9].

lyaṅ iṅ buṅkah iṅ kuluṅ-kuluṅ iṅ hati/ika hiṅaranan ākāśa/tan ana bāyu/tan ana hiḍĕp/nora śabda/panuṅgal iṅ tutur lavan lupa/iku inaranan bhaṭāra/tinūt iṅ pati saṅ paṇḍita/nyan rūpa tan ya jñāna///

paramakevalya kaṅ katiṅhalan sadina/samūha niṅ hyun/papupul para/pinakasaṅkan/ pinakaparan/kevala [37b] tannanā klivatane sira/mapan sira cakravartī riṅ jagattraya/yāvat sira prabhu paramakevalya/naṅhiṅ ta punika/sampun tan vṛddhi deniṅ aṅrasani/mapan sira śivatatva/ tan vṛddhi sira/ndan vṛddhi sira/mapan sira śivatatva/iya māyātatva/iya tatvadaya/iku iṅaran

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[1] *bhasmi* probably from *bhasmī-bhūta.*

[2] *jātinya* 'in reality, the true condition' Z.

[3] *aminḍa* 'manifest oneself as, incarnate oneself in, take on a visible form as' Z.

[4] JS. 95.

[5] Niṣkala and nirāśraya are the third and fourth levels of catur-viphala in Jñānasiddhānta 69.

[6] The Jñānasiddhānta 69 says that when the soul (ātmā) has reached niṣkala, it takes its place at the feet of Lord Paramaśiva. Then it is mingled with the body of the Lord. Then it is called nirāśraya.

[7] The word occurs in Pārthayajña 18.11. It means *amṛta* 'ambrosia , nectar'.

[8] Vaṅsil=Viśeṣa-Jīva (SHK.50.17). Here it is the Soul.

[9] On the pattern of Jñānasiddhānta 49, 254-5 we may work out the following parallels:

Brahmā	citta	jāgra	tutur	candra
Viṣṇu	buddhi	tūrya	hiḍĕp	bindu
Īśvara	manah	paramakaivalya	manon	nāda

paṅgĕr/pinakakañciṅ/lyan sakeṅ śivatatva/māyātatva/lamokna deniṅ haṅrasani/hayva vera/ mahāmūlya sira///

saṅ hyaṅ hurip ṅa sira ta sinaṅguh trisamaya/hilaṅ sira saviji/hilaṅ sira katiga/tĕka sira saviji/tĕka sira katiga///hana mūla-prakṛti niṅ rāt kabeh/pradhāna ṅa maganal/ndya ta satva rajah tamah/satva ṅa asiṅ lumĕṅ/rajah ṅa asiṅ agalak/tamah ṅa asiṅ umaṇḍĕl/ika ta satva rajah tamah/ ya tāvak saṅ pradhāna/sira ta saṅka nyān magöṅ/maṅhanakĕn ryavak niṅ dadi kabeh/ya ta pradhāna ṅa//saṅka riṅ pradhāna/mtu taṅ buddhi/mtu ṅ ahaṅkāra/mtu ṅ manah/mtu ṅ ekādaśendriya/lavan pañcatanmātra/saṅka riṅ pañcatanmātra mtu ṅ pañcamahābhūta/makĕmpĕl matatā/matĕmahan brahmāṇḍa/lavan sthāvara jaṅgama/sar [38a] va-tumuvuh sarva-kumilip/nā lvir niṅ tatva saṅ pradhāna///ikaṅ buddhi kumaniścaya/ikanaṅ ahaṅkāra maṅaku/hikanaṅ manah mamikalpa/hindriya pinakadvāra/ri kālanyan maṅkana saṅ hyaṅ puruṣa rikarppasuṅ saṅsāra/ samaṅkana ya mokṣa ṅa/śānta jñāna ṅa/tan elmik tan ahyun/ya dharma sūkṣma///apan ikaṅ sūkṣma jñāna/avak bhaṭāra guru ika/ya tatan malīna saṅ yogī/ika śarīra bhaṭāra śiva///

The opening at the base of the cavity *(? kuluṅ-kuluṅ)* of the heart is the so-called space (ākāśa), where there is no wind, no thought and no sound. Identical in consciousness and unconsciousness is the Lord, who is followed by a wise person in trans-consciousness. Such is form beyond knowledge (cf. JS.94-95).

The Supreme Absolute can be realised in daily chores. The multiplicity of desires, and the coming together of approaches become the basis and the goal. Only He cannot be bypassed[1] because He is sovereign in the three worlds, and also the Supreme Absolute Lord. There is only That[2]. He does not increase by enjoying, as he is the Śiva-tattva. He neither increases, nor decreases. As Śiva-tattva and māyā-tattva are tattvādvaya. It is called..., it is like a lock, different from Śivatattva and māyātattva. It is... *(lamokna)* by enjoyment. Do not divulge, as it very esoteric.

Divine Life[3] is termed trisamaya. If one is lost, all the three are lost. If one appears, all the three appear. The mūlaprakṛti of the entire world is pradhāna that is gross. It is sattva, rajah, and tamah. Sattva means whatever shines. Rajah means whatever is fierce. Tamah means whatever provides support. Sattva, rajah and tamah are the embodiment of pradhāna. They are the origin of the gross *(magöṅ)*, they bring into being the corpus of all existence. This is pradhāna (gross). From pradhāna arises intellect (buddhi), therefrom ego (ahaṅkāra), thence mind (manah), thence the eleven senses and five tanmātras. From the five tanmātras arise the five elements. When kneaded into form *(kĕmpĕl)* and

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[1] *halivat, alivat, livat* 'to pass by', *kalivatan* 'pass over, omit'.
The passage becomes clear when read in conjunction with Jñānasiddhānta 70: the adept (sādhaka) should meditate on the method in which he executes worldly duties during his lifetime, and then strives to realise parama-kaivalya.

[2] =*Tat* as the Supreme Being.

[3] *Saṅ hyaṅ Hurip=Ātmā* in the Jñānasiddhānta 37, 104-5, 218-19.

ordered[1] they result in the universe as well as in stationery and moving beings, all that grows and all that moves. Such is the reality of pradhāna. The intellect (buddhi) decides. The ego (ahaṅkāra) claims as its own. The mind (manah) imagines. The senses (indriya) are the openings. When this is so the Divine Puruṣa... the world. In this state He is liberation (mokṣa), pacified knowledge, neither repulsion nor desire. He is subtle dharma. This subtle knowledge is the body of the guru. The yogī is never impure as he is the embodiment of Śiva.

K153 **⌊ika saṅ yogīśvara/kadyaṅgan saṅ hyaṅ agni/asiṅ vehakna ri sira gĕsĕṅ, matĕmahan havu/maṅkana ta saṅ yogī riṅ sarvakleśa, sarvapāpa/tan apilih sira//⌉*śānta* apan sira vĕkas niṅ tatva kabeh//*śama* ṅa ikaṅ jñāna mukta riṅ sarva-janma//0//**

K160 **⌊nihan tiṅkah niṅ samādhi/paṅdagdha sarvopasarga/kramanya/saṅ hyaṅ saptāgni rĕgĕpta/vehĕn prakāśa ikaṅ samādhi/makāvak taṅ tutur sarvajñāna/sarvakārya/sarvatatva/yapvan enak ikaṅ prakāśa niṅ samādhi/dumilah saṅ hyaṅ agni/tīkṣṇa nikaṅ samādhi/bhasmībhūta ikaṅ upasarga deniṅ prakāśa nikaṅ samādhi/kavĕkas avak saṅ yogīśvara/sphaṭikamūrti līla tan kāvaraṇan/ [38b] kadyaṅga niṅ ākāśa nirguṇa sira/ya ta sinaṅguh kṛtayoga nāma nika/⌉huvus iṅ tan kaviśeṣa saṅ hyaṅ ātmā/ya tika piṇḍa niṣkala/saṅ hyaṅ praṇava sira/apan saṅ hyaṅ ātmā sayodya lavan bhaṭāra sadāśiva/sira vyāpi-vyāpaka riṅ sakala niṣkala/apan sadāśiva-tatva///**

A yogī can be compared to fire. Everything given to it is burnt up and turns to ashes. So also with a yogī as regards all afflictions and sins. He does not opt for them. He is at peace, as he is the culmination of all elements. Śama is knowledge that is free from all births.

The conduct of samādhi follows. It consumes all obstructions in the following order. Concentrate on the seven fires. They light up the samādhi. It embodies the doctrines of all knowledge, all actions, and all elements. When the light of samādhi is at its best[2], the fire glows, and the samādhi gains intensity. By the heat of the samādhi, the obstructions are reduced to ashes. Finally, the body of the yogīśvara is in crystal clear shape, tranquil and without any defilements. Like the sky he is beyond qualities. He is called one who has perfected yoga. When the soul is without paramount *(kaviśeṣa)* qualities, it is the embodiment of niṣkala. It is the divine praṇava. The soul is intimately united *(sayodya)*[3] with Sadāśiva. It is all-pervading in sakala and niṣkala, as it has become the Sadāśiva-tattva.

maṅkana saṅ yogī maṅavruhi riṅ yoga nira/lvir nira/kapaṅgih antara niṅ śūnya/i ṅkana hanāmṛta/maṅasthāna riṅ hṛdaya nira/yeka sūkṣma magave tṛṣṇa laṅgĕṅ//iḍā havan iṅ sĕkul hulam/

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[1] *tatā* 'arrangement, ordering'.

[2] *kenak* 'the best thing, the most convenient.'

[3] *sayodya* is connected with Skt. *sayugya* by Zoetmulder.

piṅgalā havan iṅ bañu/suṣumnā havan iṅ amṛta dinuluri bāyu/ya trināḍī ṅaran ira/yeki utpatti ṅaranya/parakna saṅ hyaṅ amṛta riṅ hati/hana kadi hĕntĕn/ sirātma pinakadṛve saṅ viku/sira sinimpĕn ri jro hati/hapopoñjan[1] citta nirmala/tuhu niṅ ratna ika///

K127 putus niṅ rahasya/tan karahasyan deniṅ rahasya/tan kahiḍĕp deniṅ iḍĕp/tan kahucap deniṅ śabda/tan kahulah deniṅ bāyu/tan katutur deniṅ tutur/tan manon[2] tan kahulah[2] deniṅ manon/ yatika sinaṅguh jāti saṅ paṇḍita/den henak [39a] denta rahasya kavruhanta/sĕla niṅ pati mvaṅ hurip/rahasya hiḍĕp tutur/ya ta mataṅnyan kuñcī rahasya/kuñcī rahasya ṅa sĕla niṅ hiḍĕp lavan tutur/ya ta sinaṅguh sĕla niṅ pati hurip/mataṅnyan kuñciněn iṅ rahasya/apa niṅ rahasya/pasamūhan iṅ bāyu śabda iḍĕp/ saṅ hyaṅ praṇava-jñāna/maṅasthāna riṅ amṛta, kāla nira māvak śūnya/kāla ni rūpāvak jāgra, maṅasthāna riṅ mūla nāḍī/pinakatutur lupa guṇa nira///

A yogī realises yoga as follows. He attains transition *(antara)* to the Void, where ambrosia is, situated in his heart. The subtle gives rise to permanent craving. Iḍā is the channel of rice and fish. Piṅgalā is the channel of water. Suṣumnā is the channel of ambrosia accompanied by breath. They are the three nāḍīs. They are the generation. It brings ambrosia to the heart. It is like a diamond. This soul is the possession of a mendicant. It is hidden in the inner heart. It crystallises[1] in the immaculate mind. It is indeed a jewel.

The culmination of the esoteric is as follows. It cannot be made esoteric by the esoteric, cannot be thought of by thought, cannot be spoken by speech, cannot be blown by the wind, cannot be conscienced by consciousness, cannot be seen by sight. This is the true nature of a wise person. He is pleased when the esoteric is realised by him. The space between life and trans-consciousness, is the secret of thought and consciousness. That is why it is the secret key. Secret key means the space between thought and consciousness. It is called the space between life and the trans-conscious. Hence it is locked in the esoteric. What is esoteric? The collocation of breath, speech and thought. The divine knowledge of praṇava is located in ambrosia when it is embodied as the Void. When embodied as form (rūpa)[3] in the jāgra state, it is located in the mūla-nāḍī. Both consciousness and unconsciousness are its qualities.

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[1] *hapopoñjan* can be from *puñja.* Compare *puñjībhūta* in Sanskrit.

[2-2] Repetition of the earlier passage.

[3] Praṇava can be embodied either as (i) śūnya/void, or as (ii) rūpa/form. The state and location of the two is as follows:

Praṇava embodied as	in the state of	is located in
śūnya	[śūnya]	amṛta
rūpa	jāgra	mūla-nāḍī

[39b] sūryānta/da/kady āditya sayuta rvaṅ koṭi lvir nira/śivajñāna sira/paramārtha/ kuminkin iṅ kevalya/

kevalya/kady āditya koṭi yuta/lilāvaraṇa nirmala/kuminkin iṅ paramakevalya-pada/

sakala niṣkalāvak nira/deya niṅ maṅavruhana/mayogasandhi/riṅ hṛdaya kavruhakna/ri ṅkana uṅgvanira bhaṭāra paramaśiva-jyoti///hṛdaya papupul niṅ sarvabhūta/varṇa nira kadi jalacakra///

[40a] [K168] **nyā taṅ bāyu riṅ iruṅ, riṅ taliṅa, riṅ mata, riṅ tutuk, ya ta prāṇa ṅa/nyā bāyu mamĕtva bāta/ĕyĕh/tayi/hariṅĕt/rāh/kāma/ya ta apāna///nyā taṅ bāyu mamaṅan/manahut/mandilat/ maṅinum/maṅhumĕdi/maṅhĕlĕd ya ta samāna///nyā taṅ bāyu mamĕtvakĕn hala niṅ avak/maṅvab/ mavatuk/mutah/marĕhak/mavahin/ya ta udāna///nyā taṅ bāyu vyāpakeṅ avak/gavenya lumaku/ lumumpat/kumĕdap/ḍumĕliṅ/mulahakĕn sarvasandhi/ya ta byāna///nyā taṅ silit, upastha, suku, taṅan, tutuk, naṅ lima/yeka karmendriya ṅa/sādhana saṅ puruṣa maṅhiḍĕp karma/tan karakĕtan sira deṅka///nyā taṅ bāhyendriya ṅa iruṅ, caṅkĕm, mata, kulit, taliṅa/ya buddhīndriya ṅa/sādhana saṅ puruṣān pamiśaya/ndatan karaktan sira///hanaṅkĕbi ndatan palamak/mavija ndatan pasunu/ mambhuktya ndatan padahar/maguliṅ ndatan panidrā/sukha ndatan pamukti/tan siṅ hita halahayu niṅ sarāt/laṅgĕṅ kasutapanira/pinrih ikaṅ nirāśrayan/kadigjayan ira/aṅhiṅ līlāmala niṅ[40b]ḍriya/pinakana-gari reṅ sakala/yan miyat iṅ strī kadībunira/yan miyat iṅ kasukhan kadi pamuktyanira/yan miyat iṅ kalaran kadi duhkha nira/kaliṅanya/sapavruheṅ yoganira/sira ta kaṅ sinaṅguh sukha tan pamukti///**

[Candra of the praṇava[1] is] sūryānta, da. It is like the effulgence of...[2] crores of suns. It is the knowledge of Śiva, it is paramount. It is striving *(kinkin)* towards the Absolute.

[Bindu of the praṇava is] the Absolute. It is like the effulgence of ...[2] crores of

[1] The three final elements of praṇava are candra, bindu and nāda. The details in this passage can be tabulated as follows:

candra	sūryānta	āditya sayuta rvaṅ koṭi	śivajñāna or kevalya
bindu	kevalya	āditya koṭi-yuta	parama-kevalya
nāda	sakala-niṣkala	varṇanira kadi jalacakra	parama-śiva-jyoti

[2] *sayuta* and *yuta* are not found in MW, Edgerton and Zoetmulder. They are high numbers like *ayuta* 'ten thousand, myriad' and *niyuta* 'ten lacs' (Mahāvyutpatti 8054, 8056).

suns. It is free from obscurations and immaculate. It is striving towards the Supreme Absolute.

[Nāda of the praṇava]. Its embodiment is sakala niṣkala. One who wants to realise it has to practise yoga-sandhi. He should realise it in the heart, for that is the seat of the effulgence of Parama-śiva. The heart is the assembly of all beings. Its colour is like that of a jalacakra[1].

The wind in the nose, ears, eyes, and mouth is prāṇa. The wind that drives out aïr, urine, faeces, perspiration, blood, and semen is apāna. The wind during eating, biting, licking, drinking, wetting(?) and swallowing is samāna. The wind that drives out harmful elements from the body during yawning, coughing, vomiting, spitting and sneezing is udāna. The wind that pervades the body to make it walk, jump, blink, keep (eyes) open, and move all joints is vyāna.

Anus, sexual organs, legs, hands and mouth — these five are karmendriyas. They are means of a person to realise work. Do not be attached to them. The external organs (bāhyendriya) are nose, mouth, eyes, skin and ears. They are also called organs of perception (buddhīndriya)[2]. They are means of a person to enjoy sensual pleasures. Do not be attached to them. If there is a woman do not lay down a mat. Even if capable of insemination do not have a son. Dally but no sexual enjoyment. Go to bed but do not sleep. Go in for pleasures but no enjoyment. Whatever is advantageous is good or bad in the world. Penance alone is permanent. Strive after the Absolute *(nirāśraya*[3]). It is universal victory, as well as tranquil and pure in the senses. It will be like a realm in sakala if you look at a woman like your mother, if you view happiness like release, and if you consider sorrow as misery. It means: the realisation of yoga is not to enjoy the so-called pleasures.

nyān saṅ hyaṅ lokanātha/keṅĕtakna riṅ hṛdaya/hayva lupā//hana liṅga ri dĕlĕm iṅ hṛdaya/ sapan dĕlĕṅ lvanya miděr/kadi gaganāṇḍa tanpa nīlājih/ika kaṅ lĕvih/ṅkāna pasuk vĕtu niṅ saṅ hyaṅ taya/taya ṅa saṅ hyaṅ tuṅgal/ya tĕka, ya luṅha/yādoh, ya parĕk/ya saṅkan, ya paran/ya taya, ya śarīra/aṅhiṅ bhedanya/ya vruh, ya tan vruh/vruh ṅa lagi/tan vruh ṅa pati/ya ta yan mahyun kasandhi yan iṅ saṅ hyaṅ lokanātha/iḍĕp saṅ hyaṅ tuṅgal mĕtu saṅkeṅ kuvuṅ iṅ hati/kadi sindūravarṇa/kagavaya deniṅ bāyu lĕvih/saṅkeṅ tuṅtuṅ niṅ tutud/hayva kegu deniṅ bāyu lyaṅ/mĕgĕ riṅ padma-hṛdaya/hayva byāpāra den apagĕh denta rumĕgĕpa ṅ ekacitta/yan mĕtu pva saṅ hyaṅ tuṅgal/mari jaba ni śarīra/vulupuhun saṅkanya mĕtu/rūpanya kadi hanakanakan gaḍiṅ/umuṅgv iṅ

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[1] *Jalacakra* is a rondel moving in water, and emitting multiple colours like a kaleidoscope.

[2] JS.152-153 enumerates five organs of perception (buddhīndriya): ears, skin, tongue, nose and eyes. The five organs of action are: hands, feet, mouth, anus, and genitals. They are the ten objects in the outer world.

[3] *nirāśraya-yati* 'ascetic striving after the Absolute' Zoetmulder.

lalāṭa/ri ṅkana sira paramaśakti dahat/kavruha[41a]nira///

nihan lokakarṣaṇa kavĕruhakĕna/kramanya/ikaṅ bhuvana iḍĕp sāgara kabeh/ri tĕṅah niṅ sāgara/iḍĕp havak ta aliṅgih ri ṅkana/ma om/ri huvusta aluṅguh riṅ padma/iḍĕpakĕn avak ta haṅinum urip iṅ janma kabeh/rūpa niṅ huripnya/kadi kukunaṅ inuṅkus iṅ kapas iḍĕpakĕn matīkaṅ janma kabeh/kenum uripnya denta/mavĕkasan iḍĕp hurip manih/haněmbah ri havakta/iḍĕp haṅaturakĕn ratna/mās salaka/vastra/dahar/sakalviran iṅ mule/yan ana voṅ srĕṅĕn ri kita/iḍĕp aněmbah haṅaturakna sakalviran iṅ mule/riṅ avakta/maṅkana kramanya/iti lokakarṣaṇa//0//

Concentrate on Lokanātha[1] in the heart, without fail. The image *(liṅga)* is in the inner part of the heart. When it is observed, its 'width of mind' *(lva[2])* is revolving, like the vast sky (gaganāṇḍa), but not blue..., and it is superior. It is the entry and exit of the divine Void. Void means the Divine One. He is coming and going, far and near, origin and destination, void and embodiment. But the distinction is: he knows and he knows not. Knows means eternal, not knows means subject to extinction. When you want to contemplate on Lokanātha, meditate on the One which comes out of the cavity of the heart, and is vermilion-coloured, produced by the superior wind, from the tip of the spleen[3]. Do not shake[4] it by the wind from the cavity[5]. Stabilise *(?pĕgĕ)*[6] it in the lotus of the heart. Do not engage in worldly activities on its stabilisation so that you concentrate your mind on one only *(ekacitta)*. If the Divine One exits and remains outside the body, the hair on the body are the reason of its exit. Its form is like that of an ivory doll, situated in the forehead. Know that he is extremely powerful.

Lokākarṣaṇa is to be known as follows. The universe has to be considered an ocean[7]. Conceive that your body sits in the midst of the ocean: ma oṁ. When seated on the lotus, think that you are imbibing the life of all sentient beings. The nature of their life is as follows. Like the firefly covered with down, deem all those sentient beings as dead whose life you have imbibed. Finally, think of them alive again, saluting yourself, offering you jewels, gold, silver, raiments, food, and all kinds of precious things. If someone is harsh towards you, even think of him as saluting you and offering you all kinds of precious things. Such is the conduct, the attraction of people.

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[1] Saṅ hyaṅ Lokanātha occurs in Jñānasiddhānta 189.

[2] lva, lĕva, *lĕbā* 'wideness, "width of mind": kind disposition, forgiveness, contentedness, tranquility of mind, freedom from care (desires, passions)' Zoetmulder. Śiva is the incarnation of karuṇā *(karuṇāvatara)*. The Buddhist Lokanātha is Mahākāruṇika. The immensity of the mind is compared to the vastness of the sky.

[3] Jñānasiddhānta 96 has a similar presentation.

[4] *kĕgū* 'to shake' Z.

[5] *lyaṅ* 'hole, burrow, opening'.

[6] Can *pĕgĕ* be an error for *pagĕh*?

[7] It refers to *bhavasāgara*, the ocean of existence.

isĕpĕn āmbĕkanta sakiṅ leṅ iṅ hiruṅ kalih/aḥ mantra/deniṅ aṅisĕp den tutug tĕkeṅ pusĕr/ avas hilaṅan iṅ śatru riṅ jaba riṅ jro/hadiniṅ śatru/hyun lavan helik/yatika hilaṅ kagĕsĕṅana deniṅ yoga/salvir iṅ pāpa pātaka hilaṅ deniṅ dhyāna maṅkana///[K153]lika saṅ yogīśvara/kadyaṅgan saṅ hyaṅ agni/hasiṅ vehakna ri sira gĕsĕṅ, matĕmahana havu/maṅkana ta saṅ yogī riṅ sarvakleśa, sarvapāpa/ tan apilih sira/⌉

kala niṅ yoga saṅka riṅ ātma durlabha ṭanpapramāṇa/// [41b] mataṅyan saṅ yogī prayatna riṅ jñāna sūkṣma/nihan duhkha niṅ janma katon de nira/ikaṅ vvaṅ ahurip/atyanta sukha niṅ amaṅan aṅinum/iriya/ndatan vruh yan kinule deniṅ mṛtyu/bhasmībhūta ya matĕmahann avu deniṅ mṛtyu/tanpaśeṣa śarīranya/pinaṅan deniṅ mṛtyu/maṅkana pva lvir niṅ janmāmbhedakĕn hikaṅ ala mvaṅ hayu///ri vĕruh ira ri pāntara niṅ tutur lupa/vĕnaṅ tan paṅipi kita/saṅ vĕruhi yoganidrā/apan māvak tutur prakāśa/iti yoganidrā//O//

Inhale at ease[1] from both the nostrils, with the mantra aḥ. By inhaling as far as the navel, enemies within and without will evidently be annihilated. The foremost among enemies, desire and hatred, will be annihilated being consumed by yoga. Thus all sins and crimes will come to nought by meditation. A yogīśvara can be compared to fire. Everything given to the fire is burnt up and reduced to ashes. So also with a yogī as regards all afflictions and sins. He does not opt for them[2].

At the time of yoga the origins of the soul are difficult to obtain and without clear perception. So a yogī strives for subtle knowledge. He realises the misery of births. Those persons who live in great luxury of eating and drinking, do not know that they are being enjoyed[3] by death. They are reduced to ashes by death, without any trace of their body, having been consumed by death. Those persons who can distinguish between good and bad are as follows. When the distinction between consciousness and unconsciousness is known, you need not dream, as one aware of yoganidrā, because you are the embodiment of illumined consciousness. This is yoganidrā.

nihan sandhyopāya/ don ikaṅ cetana mvaṅ acetana/lvirnya/ikaṅ śubhāśubha avak iṅ acetana/ṅūni kaṅ sarvendriya/luparĕn savişayanya, kārya niṅ tutur/ikaṅ śūnya kaniśreyasan, avak iṅ cetana prakāśa/sma/nimna ta ya/kapaṅguh kanirajñānan[4]/deniṅ jñānaviśeṣa/doniṅ kanirajñānan/ kapaṅguhan iṅ pada-mokṣa/sira ta mantuk iṅ śivapada ṅaran ira///iti prāṇāntika kāla///

ayva tatan karĕgĕp ikaṅ trikāraṇa: sipat, sikusiku, patitis//sipat ṅa bĕnĕr iṅ luṅguh/sikusiku ṅa tan molah/patitis ṅa maṅgranāsikā/tuṅtuṅ niṅ liyat ṅkaneṅ nasikā [42a] gra/hayva titir kumĕḍap///

[K158]hana tāsana ṅaranya/nĕm prabhedanya/lvirnya: padmāsana, bhadrāsana, paryyaṅkāsana,

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[1] Compare *lvāmbĕk* 'at ease, comfortable'.

[2] Repeated from folio 38a.

[3] *kinule* 'to make love to, enjoy the pleasures of (love)'.

[4] *ka-nir-ajñāna-n*. In the Jñānasiddhānta 92, nirajñāna is the highest yoga, whose purpose is to annihilate the inclination to external activities (*citta-vyāpāra* refers to worldly activities). Gaṇapatitattva 45-47 has *sikĕp kanirajñānta hayva vyāpāra* 'strengthen the state of your nirajñāna, and do not engage in worldly activities'.

svastikāsana, daṇḍāsana, vīryyāsana/ika ta salah tuṅgal pilihana/paluṅguhana saṅ maṅabhyāsa prayogasandhi///

The way of performing worship *(sandhyā)* is as follows. It aims at consciousness and unconsciousness. Auspicious and inauspicious are the corpus of unconsciousness, specially of sense-objects. Neglecting sensual pleasures is the function of consciousness. Void and supreme perfection are the corpus of illumined consciousness. It is the deepest. One attains freedom from ignorance[4] by special knowledge. The objective of freedom from ignorance is the attainment of the state of liberation. It is return to Śivapada. Thus the time of the end of life.

Do not omit to concentrate on the three causes: *sipat, siku-siku,* and *patitis. Sipat* means sitting in the right posture. *Siku-siku* means not to move (i.e. to be steady). *Patitis* means to concentrate on the tip of the nose. The point of glance is on the tip of the nose. Do not blink continuously.

The yogic postures (āsanas) are of six kinds: padmāsana, bhadrāsana, paryaṅkāsana, svastikāsana, daṇḍāsana, vīryāsana. Select one of them, as the sitting posture *(paluṅguhana)* of one who practises prayoga-sandhi (supreme yogic concentration).

K153-6 **hana ta ṣaḍaṅga yoga ṅa/ika ta pinakasañjata saṅ paṇḍita/nĕm prabhedanya/lvirnya nihan/hana prāṇāyāma-yoga ṅa/hana pratyāhāra-yoga ṅa/hana dhāraṇa-yoga ṅa/hana dhyāna-yoga ṅa/hana tarka-yoga ṅa/hana samādhi-yoga ṅa/samādhi yeka apus-apus nika kabeh//**[1]

prāṇāyāma-yoga ṅa//

pidhāya sarvadvārāṇi vāyuṁ prayacchati bāhyakam/
murdhānaṁ vāyunodbhidya prāṇāyāmo nigadyate//

ikaṅ sarvadvāra kabeh: mata, tutuk, ghrāṇa, taliṅa/prakara tan vineh ri saviṣayanya/ikaṅ bāyu vĕtvakĕn sakeṅ tutuk rumuhun/hĕntyakna/pĕgĕṅ sakavĕnaṅ riṅ aṅuñci/vĕtvakĕn ta riṅ ghrāṇa muvah/irit hayva kinumbhaka/yatika prāṇāyāma-yoga ṅa///

pratyāhāra-yoga ṅa//

indriyāṇīndriyārthebhyo viṣayebhyaḥ prayatnataḥ/
śāntena manasāhṛtya [42b] *pratyāhāro nigadyate//*

ka/ikaṅ indriya kabeh vinatĕk saṅke viṣayanya/ikaṅ citta buddhi maṇaḥ/ahaṅkāra/tan vineh maparan-parana/kinĕmpĕl vineh ekatva riṅ citta nirmala/yeka pratyāhāra-yoga ṅa///

dhyāna-yoga ṅa//

nirdvandvaṁ nirvikārañ ca nissaktam acalan tathā/
yaddhruvaṁ dhyāyate nityaṁ tad dhyānam iti kathyate//

ka/ikaṅ jñāna tan paṅrvarva/enak hĕniṅ ri hĕnĕṅ nira/umiḍĕn tan kavāraṇan/yeka dhyāna-yoga ṅa//

dhāraṇa-yoga ṅa/

Oṁkāraṁ hṛdaye sthāpya tatvalīnaṁ śivātmakam/
oṁkārastvasatvaṁ yasmād dhāraṇañ ca nigadyate//

hana ta ya oṁkāra praṇava muṅguh i hati/ya teka dhāraṇān/yapvan hilaṅ ikaṅ mari karĕṅgö kāla

[1] This section has a parallel in Vṛhaspatitattva, verses 54-59 and in Jñānasiddhānta 182-185.

niṅ yoga/ya teka śūnya ṅa/śivātmaka avak bhaṭāra/ya tika dhāraṇa-yoga ṅa///
tarka-yoga ṅa/
ākāśam iva tat svacchaṁ hyatibhāsvātmakaṁ dhruvam/
niśśabdaṁ tarkayen nityaṁ sa tarka iti kathyate//[1]
kadi ākāśa rakva saṅ hyaṅ paramārtha/ndan palenanira lavan ākāśa/tan hana śabda ri sira/ya sinaṅguh paramārtha/papaḍa nira [43a] lavan avaṅ-avaṅ/si malilaṅ juga/ya teka tarka-yoga ṅa//O//
samādhi-yoga ṅa//
nirapekṣaṁ nirākalpaṁ (ms. nirakāryaṁ) nisspṛhaṁ śāntam avyayam/
aliṅgaṁ cintayen nityaṁ samādhis tena gadyate//
ka/ikaṅ jñāna tan paṅapekṣā/tan paṅkalpana/tan hana kaharĕp nira/tan hana sādhya nira riṅ sarvavastu/malilaṅ tanpa kahanan/tanpa hamban/tatapvan kahilaṅan/tanpa vastu ikaṅ cetana/apan mari umiḍĕp ikaṅ śarīra/luput saṅka riṅ caturkalpana[2]/kinavruhan maṅavruhi/paṅavruh lavan maṅde vruh/nahan taṅ caturkalpana ika kabeh/tan hana ri saṅ yogīśvara/yatika samādhi-yoga ṅa///
ika ta sinaṅguh ṣaḍaṅga-yoga ṅa/pinakasañjata saṅ yogīśvara/ika maṅhilaṅakĕn śatru ri hati/yataṅyan kapaṅgiha saṅ hyaṅ viśeṣa///yapvan kakavaśa ika kabeh denta/tanuruṅ aněmva kasiddhyan sira///

The ṣaḍanga yoga are the weapons of the wise. They are of six kinds: prāṇāyāma-, pratyāhāra-, dhāraṇa-, dhyāna-, tarka-, and samādhi- yoga. Samādhi is the bond of all.

Prāṇāyāma-yoga: All openings — namely eyes, mouth, nose and ears — are not to be surrendered to lust. First, release your breath through the mouth, so that none remains. Hold back as much as you can in the position of kuñcī (stopping of breathing). Release it through the nose with a soft sound. Do not withold the breath.

Pratyāhāra-yoga: All the senses are withdrawn from their objects. Thought, intellect, mind and egoism are not to be allowed to move to and fro. Concentrate and unite them with a clear mind.

Dhyāna-yoga: Knowledge devoid of duality, pleasant and pure in its stillness, stable and without obscurations.

Dhāraṇa-yoga: Concentrate on Oṁkāra residing in the heart. When it has vanished and is no longer heard during yoga, it is known as the Void, it is Śivātmaka, the embodiment of the Lord.

Tarka-yoga: The Supreme Absolute is indeed like the sky. However, there is a difference from the sky: it has no sound. The Supreme Absolute is similar to the sky in that it is pure indeed.

Samādhi-yoga: Knowledge is without ulterior motives, without concepts, without desires, without any aim to accomplish things, pure, beyond existence, without distur-

[1] The reading of the verse in the lontar is:
akāśam iva tat saclam/hytaṁsāsvātmajandravam/
niśabda tarkkayet nitvam/ sa tarkkam iti kavyate//
[2] *caturkalpana* are given in Vṛhaspatitattva 59.4.

bance, and indestructible. The conscious is without content. It stops being aware of the body. It is free from the four perceptions *(caturkalpana)* which are: that which is known, the knower, the means of knowing, and making known. These four perceptions are absent in a yogīśvara.

These six parts of yoga are like the weapons of a yogīśvara. They chase away the enemy from the heart, so that one attains the divine Absolute. If all of them are under your control, you will certainly achieve perfection.

K160-1 **⌊nihan krama niṅ huvus niṅ samādhi/iṅĕtakna ikaṅ sūtra ri tĕṅah/litnya lagilagin/yapvan enak tuturta/sthānākna riṅ brāhmakuṇḍa/yan acumbana taṅ ātma lan hurip/ātma ṅa [43b] hiḍĕp/ hurip ṅa tutur/ yapvan enak papisan ika riṅ brāhmakuṇḍa/pisanakna taṅ agni sakeṅ paspan timah/ mvaṅ udarāgni/ya saṅ hyaṅ tryagni ṅa/paṅgĕsĕṅ bhuvana śarīra/mvaṅ ajñāna/pradakṣiṇa pintiga/ makahiṅan oṁkāra śabda ri hati/yan mari karĕṅgö/maṅekatva riṅ manon/ya samyagjñāna/yapvan akveh ikaṅ dṛvya katon/hurip niṅ bāyu ika/yapvan katon kadi rūpanta lvirnya/yeka byakta//O//⌋**

ka/[1] sakveh niṅ sinaṅguh hana riṅ loka/*daśa-dikṣu sthitāḥ*//ikaṅ muṅguh riṅ deśa sapuluh/ pūrva/dakṣiṇa/paścima/uttara/āgneya/nairiti/vāyabya/eśānya/ūrdhva/adhah/yeka kavruhakna tĕka niṅ śarīra/vāhya/adhyātmika/mvaṅ sarva-satva/sarva-vidyā/sarva-kriyā/sarva-kabyĕtan/sarva-pakṣa/yatika kavruhana/saprakāranya/han makatatva śūnyatā/sambandha tan kataman yan hiṅĕtiṅĕt/tanpakāvaka hekanekan svabhāva/apan tuṅgal-tuṅgal katĕmu hikaṅ sinaṅguh akveh ṅa/ anuṅ matamva, ya hika tan katĕmu, tinatva vinasvas/iniṅĕtiṅĕt, tan katĕmu ikaṅ sinaṅguh tuhu-tuhu tuṅgal ṅa/ [44a] tumuluya hiniṅĕt-iṅĕt/umiṅĕt-iṅĕt taya tuhu-tuhu sinaṅguh akveh/tatan ri vāhya vastu juga, katĕkan tatva maṅkana kramanya/tĕka niṅ jñānasvarūpa/paḍa tatan hana katĕmvan iṅ ekāgrahyākāra[2] karika, grāhakākāra kunaṅ/agrāhaka[3] agrāhya kunaṅ tatvanya/tan katĕmva kahiḍĕpanya/enak pva kahidyanya riṅ śūnyata n hekasvabhāva/ikaṅ śūnyatā niṅ sarvadharma ekasvabhāva/mvaṅ vāhyādhyātma sākṣāt iṅĕtiṅĕta ikaṅ sinaṅguh śūnyatā ṅa/tan katĕmu atah tatvanya/tan grāhyarūpa/satata sandeya pravṛtti ikaṅ jñāna/emabhyāsa ikaṅ śūnyatā kadi rūpa bhavana/tan katĕmu havaknya/nihan prastava nikā grāhya-grāhaka-rūpa/ri vĕkasan pva ya ta *sarva-prapañca-varjitaḥ*/ikaṅ jñāna tumiṅgalakĕn sarva-prapañca tan pamikalpa riṅ ana taya/ya ta pagĕh sthiti tanpolah/ākāśa mata lvirnya lilaṅ/hanirāvaraṇa paḍa lavan ākāśa/ndah yatika vastu sinaṅguh prajñāpāramitā ṅa//O//mahāvāhana khagendra ṅa//

This following is to be done when the samādhi is over. Concentrate on the sūtra in the centre. Repeat its subtle essence *(lit)* incessantly. When your consciousness is calm, put it in the brahmakuṇḍa. When ātmā and hurip unite — ātmā means concentration *(hiḍĕp)* and hurip means consciousness — on becoming calm they are unified in the brahmakuṇḍa. Unite the fire from the incense-burner of tin with the abdominal fire. These are the three fires. They will consume the world, the body and ignorance. Circumambulate it

[1] This passage is a repetition of manuscript A of the SHK (see volume 4 of this work), with minor variants.

[2] *Grāhakākāra* 'subject-aspect' and *grāhyākāra* 'object-aspect' see Th. Stcherbatsky, *Buddhist Logic*, 2.398. Jñānasiddhānta 116 deals with the realisation of the Oneness and Plurality of Bhaṭāra Śiva.

[3] The a- in *a-grāhaka* and *a-grāhya* is the negative prefix of Sanskrit.

thrice. End it by saying Oṁkāra within yourself. When it is no longer heard, concentrate in your vision. This is perfect knowledge. If one sees many things, it is the consciousness of breath. If you see something like your own image, then it is the manifest.

Everything considered existence in the world, *daśadikṣu sthitaḥ*, found in the ten quarters of the world: east, south, west, north, southeast, southwest, northwest, northeast, zenith and nadir, along with the external as well as the metaphysical body, and all beings, all knowledge, all actions, all results, all materials, all opinions — know that they, of all kinds, are in essence śūnyatā. The connection *(sambandha)* is: it cannot be mastered even if looked at closely, as it is not the embodiment of singularity or of plurality. In single items collected together one discovers what is considered a plurality. Whatever one may find one does not encounter a distinct entity. If one looks at it carefully, one does not find what is considered a true singularity. If one looks over again one will see that what appeared to be a true plurality does not exist. It is not so only with external phenomena, it pertains to essential reality *(tattva)* as well, even upto the reality of knowledge *(jñāna-svarūpa)*. Both are equally not conditioned by the object-aspect *(grāhy-ākāra)* or by the subject-aspect *(grāhak-ākāra)*. Beyond the subject-object structure *(agrāhaka agrāhya)* is the essence. It cannot be experienced by perception. To rejoice in meditating on śūnyatā be the one nature *(eka-svabhāva)*. The śūnyatā of all dharmas is the one nature *(eka-svabhāva)*. To concentrate on the sensory and the spiritual worlds in a clear manner *(sākṣāt)* is śūnyatā. Then one does not notice whether its essence is the object aspect. Constant doubting is the tendency of knowledge. If śūnyatā is considered a form of thought, then one does not find its embodiment. On the other hand, the object-subject aspect is after all *sarva-prapañca-varjitaḥ*, the knowledge devoid of all prapañca, not wavering regarding 'what is' and 'what is not'. Its stability is firm and unchanging. It is like the sky indeed: pure and stainless. It is termed prajñā-pāramitā. Called Khagendra or Garuḍa, the Great Vehicle[1].

K134-5 **ikaṅ tridāna lakṣaṇa ṅa dāna, atidāna, mahātidāna///kaliṅanya/ika saṅ maveh [44b] *anna* ṅa sĕkul/*pāna* ṅa sajöṅ/*kanaka* ṅa mās/*ādi ratna* ṅa sosocādi/*vastra* ṅa dodot/*śayana* ṅa paturvan/*bhoga* ṅa sarva-vastu pinaṅan/*ratha* ṅa śakaṭa giliṅan/*śrīya* ṅa bras pari/aśva ṅa jaran/ *nagara* ṅa kaḍaton/yeka vehakna ri saṅ vipra vedapāraga/tan asiṅ uṅgvan iṅ maveha//vipra vedapāraga ṅa saṅ brāhmaṇa vruh iṅ veda/saṅ tan katunan paṅavruh ira riṅ caturveda/apan sira**

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[1] The nirvikalpa knowledge has been compared to the immaculate *sky*. Knowledge (*Jñā*-na) is pra*jñā*-pāramitā, and the *sky* is traversed by Khagendra or Garuḍa, the supreme vehicle (mahāvāhana) of Viṣṇu. The word Mahāvāhana reminds of Mahāyāna, which opens this lontar: *oṁ namo Buddhāya/nihan saṅ hyaṅ kamahāyānikan.*

sākṣāt saṅ hyaṅ brahmā katon iṅ rāt/yeka dāna ṅa/mapa ta phala ṅira saṅ maveh dāna/mulih sira riṅ īśvaraloka/amukti svargaphala///

kaliṅanya/saṅ maveveh sva ṅa/dṛvya sakalvirnya mvaṅ kahula dāsadāsī/anak istrī/priyā ṅa rabi/ika ta vinehakĕn iṅ para/tan hana katṛṣṇanira muvah/niścinta ri sĕḍĕṅ ira maveh/niścinta ṅa tanpāṅĕn-aṅĕn heman/*citta nagṛhya*/tan gumṛhīta phala niṅ dāna/kevala hĕniṅ nirāvaraṇa jñāna/ri huvus iṅ kavehan iṅ dāna/samātra sira maṅucapa yan aveveh riṅ len taha/kevala hnĕṅ-hniṅ/ri sĕḍĕṅ iṅ apa ta [45a] uṅgvanirāveh dāna riṅ para/riṅ dvijapada/dvijapada ṅa ri sĕḍĕṅ iṅ pasamūha saṅ brāhmaṇa maṅuccāraṇa veda/ri duvĕg irān maṅunyakĕn mantra/ṅkana ta uṅgvan ira maveha dāna riṅ para/sākṣāt brahmalokapada ika/yātidana ṅa/mapa phalanya/kita mulih kinabhaktin de saṅ hyaṅ īśvara hĕlĕm iṅ svargaloka///O///

The three kinds of donations are: dāna, atidāna, and mahātidana[1]. One should give *anna*[2] or rice, *pāna* or palm-wine, *kanaka* or gold, *ādi ratna* or precious stones[3], *vastra* or garments, *śayana* or bed, *bhoga* or all eatables, *ratha* or chariot, *priya* or rice in the husk, *aśva* or horse, *nagara* or kingdom, to a brāhmaṇa versed in the Vedas. Everyone is not worthy of being given. Vipra vedapāraga means a brāhmaṇa learned in the Vedas, one who is not deficient in his knowledge of the Four Vedas, for he is Brahmā incarnate, seen in the world. This is dāna/donation. What is the reward for the donor. He will return to the world of Īśvara (Śiva) and will enjoy heaven as his reward.

[The verse[4]] means one who donates all his wealth *(sva)*, all kinds of goods,

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[1] They are part of dāna-pāramitā in ms A of the Saṅ Hyaṅ Kamahāyānikan.

[2] The base of dāna is the Sanskrit verse given in ms A of the SHK:

annaṁ ca pānaṁ kanakādi-ratnaṁ
dhanaṁ ca vastraṁ śayanāsanaṁ ca/
rājaśriyām svāṁ nagaraṁ ca datvā
dvijāya teneha vadanti dānam//

The reading of the last quarter in the ms is: *vijāyateneya vadanti dānam.* The OJ text has misunderstood *rājaśriyaṁ* as *ratha* + *śriya. Svāṁ* has been mistaken as *aśva* 'horse'.

[3] *soca, sosoca, sotya* 'precious stones'.

[4] The expression *kaliṅanya* indicates that the original text had a Sanskrit verse, which has not been quoted here. The whole passage is based on the Sanskrit verse:

svāñ cāpi bhāryān tanayaṁ *priyañ* ca
datvā p*are*bhyo na punas tu *tṛṣṇā/*
na śoka-cittam *parāmaṇu-mātram*
dvijapateneva vadanti dānam//

The words italicised in the above passage are incorporated in the OJ text, without understanding the Sanskrit verse. *Svām ... bhāryāṁ* 'one's own wife': *sva* has been taken to mean *sarva-sva* 'all one's holdings'. *tanayaṁ priyaṁ* 'dear son' has been misunderstood as *priyā* (fem) 'beloved wife'. *Dvijapati* 'eminent brāhmaṇa' has been interpreted as *dvijapada* 'congregation (pada) of brāhmaṇas', where *pada* derives from compounds like Śiva-pada 'the world or heaven of Śiva'. The end of the verse *neva vadanti dānam* has been taken to mean that 'he does not speak about the donation'. This portion has to be corrected as follows on the lines of the previous verse:

dvijebhyaḥ teneha vadanti dānam//

servants, male and female slaves, wife and children, priyā or spouse. When he gives them to another, he should have no longing for them. He gives them away and becomes unconcerned. Niścinta (unconcerned) means he bears no regrets. His mind is not preoccupied by the reward of the donation, but by the absolute, pure, and immaculate knowledge. When he has completed the donation, he does not say even a word as to whom he has given. He is completely silent. At what place and who is worthy of being given a donation? To a congregation of brāhmaṇas *(dvija-pada)*. Dvijapada means the time when brāhmaṇas are reciting the Vedas in a congregation. Right at the moment of their reciting the mantras, is the occasion to give a donation. This is the veritable world of Brahmā. This is termed atidāna. What is its reward? You will go back, and be respected by Lord Īśvara (=Śiva) in the hereafter in heaven.

IMPORTANT WORDS IN THE SAŃ HYAŃ KAMAHĀYĀNIKAN (ŚAIVA)

(References are to the folio numbers of the manuscript)

a (one of the caturdaśākṣara) 21a, 22a
abhiṣeka, bhiniṣeka 35a
abhyantara 29a, 32a (one of two kinds of tutur)
abhyāsa 28a, mańabhyāsa kaverāgyan 16b,
saṅ mańabhyāsa prayoga-sandhi 42a
abyakta 25b
acala 42b
acetana 34b, cetana mvaṅ acetana 41b
acintya 10a, 25a, b, 36b, věkas niṅ tapa 10a,
sari saṅ hyaṅ kavikun 10a
acintyākāra 36a
acintya śūnyatā 34b
adhaḥ (one of deśa sapuluh) 43b
adhaḥyoga, hadhaḥyoga 34b
ādhāra *in* prādhāra 'focussed at' 27a
adharma 25b
adhikāra 27a, sadādhikāra 27a
ādhyātmika 10b, 43b, sthūla ādhyātmika 26a
ādi 29b
ādidrava=amṛta 37a
ādisatva (Brahmā, Viṣṇu, Īśvara) 15a
āditya 12b, āditya sayuta rvaṅ koṭi 39b, āditya koṭi
yuta 39b
āditya=jāgrapada 36b, rāditya 36b
āditya paripūrṇa 5b
āditya saha-teja 5a
advaya 2b, 3a, b, 5a
saṅ advaya 3b
saṅ hyaṅ advaya 5a, 22b, 23a, b
advaya-jñāna 2b, 3a, b, 4a, 5a
saṅ hyaṅ advaya-jñāna 27a
advaya-śāstra 3b, aji advaya 2b, 3a, b
advaya, saṅ hyaṅ tatva 18a
āgama 27b
Agastya, bhagavān 16a
āgneya, one of deśa sapuluh 43b
[Agneyī dhāraṇā] 12b
agni 38a, 43b
saṅ hyaṅ agni 38a, 41a
Īśvarāgni-praveśana 12a
saptāgni 38a
tryagni, saṅ hyaṅ 43b
udarāgni 43b
agrāhaka 44a
agrāhya 15a, 44a
agranāsikā 2a
huměněṅ agranāsikā 2a
mańgranāsikā 41b
aguhya 15a, guhya aguhya 15a
aḥ mantra 41a
aḥ, śūnya vīja 17b
ahańkāra 38a, 42b
buddhi→ahańkāra→manaḥ 37b
nirahěṅkāra 15b
āhāra, apilih riṅ 16b
ahayu, saṅ 29a
ahiṅsā 18a
aji advaya *see* advaya-śāstra
ajñāna 25a, 28a, 33b, 43b, ka-nir-ajñāna-n 41b
ālasya (one of ṣaḍripu) 7b
ākāra *in* grahyākāra 44a grāhakākāra 44a
ākāra palava 6b
ākāśa 13a, 14a, 18a (one of aṣṭa-lanā), 31b, 19b,
37a (space), 42b, 44a, ākāśa nirguṇa 38b
ākāśa, śūnyātmā 18b
[ākāśī dhāraṇā] 13a
akṣara 22b, akṣara oṁ 20b, akṣara rva bhineda 19a,
20b, akṣara rva bhineda aṁ aḥ 20b,
caturdaśākṣara 19b, ekākṣara 19b, 20a
akṣi 18a
Akṣobhya 5b, 6a
aṁ ātmā vījākṣara 17b
aṁ aḥ 3a, 3b, 17b
amběk 'disposition' 10b
amběk 'mind' 11a, b, 14b, 20a, b, 22b, 23b, 27b,
29a, b, 32a, amběk mapěs 'a gentle mind' 27b,
amběk tanvikāra 27b, amběk sādhu 'good
mind' 11a, dugaduga ikaṅ amběk 9a, amběk
aběněr 9a, amběk tan crol 9a, salah amběk 11a,
larāmběk 11a, śānta ṅa amběk duga-duga tan
parachidra 11a
[āmbhasī dhāraṇā] 12b
Amitābha 5b, 6a
Amoghasiddhi 5b, 6a

ampru 5a, gall bladder 12a, 13a, gall 22b
amṛta 35a, 38b, 39b, saṅ hyaṅ amṛta 22a, 23a, 38b
amṛtakuṇḍalī praṇava 34b
anala-mudrā 6b
ananta 27a
ananta-paramānandana 5a
aṅkāra (=ahaṅkāra=Īśvara) 27a
anna 44b
annavahā nāḍī 20b, 35a (one of mārga tiga), 36a
antaḥhṛdaya 'depths of the heart' 33b, 34b
antaḥhṛdi 17a
antaḥkaraṇa 'conscience' 17a
antara niṅ śūnya 'transition to the void' 38b, pāntara 20b, 36a, 37a, 41b, pāntara kaṇṭha 'hold it in the throat' 13a, pāntara niṅ bāyu 12a, ri pāntaranya 'in between' 12a, b, vyantara 9a
antara viśeṣa 'supreme' 31a
antarātmā (one of pañcātmā) 35a
anukaraṇa 18b
Anuṅ 'That' 34a
āpaḥ (one of aṣṭa-lanā) 18a
apāna (one of pañcabāyu) 35a, hapāna bāyu 34b, 40a
apekṣā *in* tan paṅapekṣā 43a
arca 13a
artha *in* tiga arthanya 2b
artha kāma śabda 27b
āsana (six prabhedas: bhadrāsana, daṇḍāsana, padmāsana, paryaṅkāsana, svastikāsana, vīryāsana) 42a
āsana bhaṭāra jagatkāraṇa 15a
asih *in* masih (one of tri-paramārtha) 17a
aṣṭabhāga: mahān, vindu, sūkṣma, śūnya, nivṛtti, tryāsana (Brahmā, Viṣṇu, Īśvara) 35b
aṣṭabhāga=aṣṭaśakti 35b
aṣṭacodika: duṣṭa, matta, prakopa, himsākarma, paradāra, dyūta, vyavahāra, mithyā 17b
aṣṭa-lanā (eight permanences): pṛthīvīdhāraṇa, āpaḥ, teja bāyu, ākāśa, sūrya, candra, tārāgaṇa 18a
aṣṭaśakti=aṣṭabhāga
aṣṭeśvarya: kāṣṭeśvaryan 15b, 28a, kāṣṭeśvarya-sukha 4b, 23a, b
āśraya: tanpa marāśraya 27a
asthiti=sthiti 29b
asto *in* pinakāsto 'blessing' 34b
astrī *in* paṅastryan 35a
aśva 44b
atibhāsvātmaka 42b
atidāna (one of tridāna) 44a, b, 45a
atītanāgata 23a
ātmā (wind) 18b, 30b, 33b, 34b, 35a (one of pañcātmā), 36b, 38b, 41a, saṅ hyaṅ Ātmā 4b, 38b, saṅka riṅ ātmā 41a, ātmā lan hurip 43a, b, ātmā ṅa hiḍĕp 43b, hurip ṅa tutur 43b
ātmā mvaṅ hurip 'soul and life' 37a
ātmā piṇḍa niṣkala 38b
ātmā sayoga 37a
ātmā vījākṣara, aṁ 17b
Atraka Bhairava 6b
atyanta sukha 41b
āvak vāhya śarīra 18a
āvaraṇa *in* caturāvaraṇa 35b, pinakāvaraṇa 35b, kāvaraṇan 42b, tan kāvaraṇan 38a, lilāvaraṇa nirmala 39b
avyaya 43a
ayam: m-ayam-ayam 'yearns' 15a

B

ba (one of caturdaśākṣara) 19b, 21a
bāhya (one of two kinds of tutur) 32a
bāhyendriya 40a
bajra 23a
bandhana 36a
bapebu 30b, 31b, tanpa bapebu 'without parents' 28a
bāyu 3a, b, 4a, 5b, 12a, b, 13a, b, 14a, 18a (one of aṣṭa-lanā), 18b (as pramāṇa-golaka), 19a, b, 20a, 22a (=prāṇa), 29a, 30a, b, 37a, 38b (wind or breath), 40b, 42a, bhaṭāra b. 28a, apāna b. 34b, cakrabāyu 12b, 13a, b, 14a, hurip niṅ b. 43b, pañca-b. (35a prāṇa b., apāna b., samāna b., udāna b., byāna b.) 40 a,. pāntara niṅ bāyu 12a, uttara b.13b
bāyu byāna 13b
bāyu hamatĕlu (three divisions): annavahā, rasavahā, prāṇavahā 36b
bāyu riṅ guhya 12b
bāyu, śabda, hiḍĕp (wind, sound and thought) 19a, 28a, 30b, 31a, 34a, 37a (bāyu hiḍĕp śabda), 39a
bhadrāsana (one of six āsanas) 42a

Bhairava 5a (saṅ B.)
bhaga 35b
bhakta 25a
bhaktavahā nāḍī (one of mārga tiga) 35a
bhakti 9a (one of daśa-paramārtha), 17a (one of tri-paramārtha), 10b, 11a (one of viṁśati-paramārtha), 27b, abhaktinta 22b, bhakti riṅ devatā 16b, kinabhaktin 45a, śrī bhakti bhojana 32b, 33a, b
bhāṣita (one of the ten characteristics of Ratnatraya) 14a
bhasmī: pabhasmīha 36b
bhasmībhūta 38a, 41b
bhāṣya 'aloud' 20b, 21a
bhaṭāra 16a, 20a, 28a, b, 36a, 37a, 42b, niṣkala b. 31b, sthāna b. 14a
bhaṭāra iṅ bhuvana, iṅ śarīra 29b
bhaṭāra bhaṭārī 31a
bhava 'existence' 15b, 18b, 23b, cakrabhava=bhavacakra 11b, ṅabuk iṅ bhava 'brag in the world' 23b
bhāva 6b, 10a (one of the saptasādhana), 10b (paněguh niṅ bhāva, one of the sapta samprīti), kabhāva p. 21
bhāva niṅ loka 25a, sarvabhāva 15b, 25a
bhāvanā 14a
bhaya 7b (in ṣaḍ-ripu), 18a (one of ṣaḍaṅga-ripu)
bheda: prabheda 16b, rva bhineda 19a
Bherava, saṅ pakṣa 17b, see Atraka B.
bhikṣuka 10a
bhiṣeka: bhiniṣeka 35a
bhoga 44b
bhojana (in śrī bhakti bhojana) 32b, 33a, b
bhujaṅga: kṣatriya ratu bhujaṅga 34a
bhukti: amukti, 21a, b, 36a, 44b, kabhukti 21a, mambhuktya 40a
bhūmi 27a
bhūta 'beings' 36a, 39b (sarvabhūta), see pañcamahābhūta
bhuvana 13b, 19a, b, 21b, 28b, 30a, 33b, 34a, 36b, 41a, mūla niṅ bhuvana 8b, bhuvana tiga 15a
bhuvana lavan śarīra 17a
bhuvana śarīra 'microcosm of the body' 29b, 43b
bhuvanatala 28a
bindu 37a (one of tiga mukti), 39b (in candra bindu *nāda*)
boddha, saṅ pakṣa 17b
Brahmā 19a (saṅ hyaṅ B.), 27a, 35b (one of aṣṭabhaga), 37a (one of Trideva), 44b (saṅ hyaṅ B.)
brahmacarya: kabrahmacaryan 15b
brahmakuṇḍa 43a, b
brāhmaṇa, saṅ 44b, 45a
brāhmaṇa-dṛvya 17b
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Brahma-pada 13a, 36b
Brahmā Viṣṇu Īśvara=ādisatva 15a
brata 10a (one of the saptasādhana), 10b *(paṅguh iṅ brata satya*, one of the sapta-sampriti), 10b (one of the viṁśati-paramārtha), 23b, 25b, 26a, b
brata titiga (krodha, lobha, prihatin) 16a
brata-tapa 8b
bratopavāsa 35a
Buddha: bhaṭāra hyaṅ B. 3a, 23a, kabuddhān 26a, kahyaṅbuddhan 2b, 3b, bhaṭāra B. makatatva rāga dveṣa moha 27b
Buddhānusmaraṇa 4a
Buddharṣi 2a
Buddha-śāsana 27b
buddhi 11b, 14b, 27a (=Viṣṇu), 29b, 36b, 37a (one of tri-prakriyā), 37b (b. arises from pradhāna), 42b, mūrkha-buddhi 21a
buddhi dharma 'religious inclination' 11a
buddhi manah citta 11b
buddhīndriya 40a
buddhi santoṣa 16b
buddhi suśīla yukti 9b
byakta 32b, 43b
byakta abyakta 25b
byāna 35a (one of pañcabāyu), 40a
byāpaka 28a
byāpāra 23b, 33a, 40b
byāpāra jñāna 'worldly knowledge' 11b

C

cakrabhava=bhavacakra 11b
cakrabāyu 12b
cakravartī riṅ jagattraya 37b
cakṣu (indriya-golaka) 18b
Cāmuṇḍī 29b
caṇḍī 10a

candra 18a (one of aṣṭa-lanā), 37a (one of tiga mukti)
candra-rūpa 3a
capala 15b, 16a, vāk-capala, hasta-capala, pāda-capala 7a
caraciri 'distinctive marks *(ciri)* of conduct' 33b
caturbhuja 30a
caturdaśākṣara 21a (sa, ba, ta, a, i; na, ma, śi, vā, ya; a, u, ma; oṁ), 19b
caturdaśākṣara kĕmbaṅ: sa, ba, ta, a, i; na, ma, śi, vā, ya; uṁ, aṁ, maṁ, oṁ 22a
caturdaśa-pramāṇa 21b
caturdaśa-pura 21b
caturdaśa-ripu 7b, see ripu
caturdaśa-śiva 21a
caturhāvaraṇa=caturāvaraṇa: manonmanī, sarvabhūta-damanī, rodrī, jyeṣṭhā 35b
caturkalpanā: kinavruhan, maṅavruhi, paṅavruh, maṅdevruh 43a
catur-paramāṇu 18b
caturveda 44b, vruh riṅ caturveda=sākṣāt saṅ hyaṅ Brahmā 44b
catuṣ-pāramitā: metri, karuṇā, muditā, upekṣā 17a
cetana 33b, 43a
cetana mvaṅ acetana 41b
cetana prakāśa 41b
citta 8b, 37a (one of tri-prakriyā), 44b
ekacitta 40b
līlacitta nirāvaraṇa 9b
pinakacitta 'thinking' 25a
salah citta 'evil mind' 20a
citta buddhi manah 'thought, intellect and mind' 11b, 24a, 36b, 42b
citta nirmala 22a, 38b, 42b
codika see aṣṭacodika
cumbana: acumbana 43a

D

dagdha 36b, dagdhanĕn 36b, paṅdagdha sarvopasarga 38a
dakṣiṇa (one of deśa sapaluh) 43b
dambha (one of the caturdaśa-ripu) 7b
dāna 11a, 25a, 26b, 44a, b (one of tridāna), 45a
dāna-puṇya 9b
daṇḍāsana (one of six āsanas) 42a
dānta (one of the ten characteristics of Ratnatraya) 14b
dāsa-dāsī 44b
daśakleśa 'ten afflictions' 17a
daśa-paramārtha (utpatti, sthiti, pralīna, bhakti, duga-duga, paramārtha, sādhu, satya, ubhaya, sanmata) 8b, 9a
daśaśīla 8b
daśendriya 11b
rajah, tamah mvaṅ daśendriya 8b
deśa sapuluh (Skt. daśa-dikṣu): pūrva, dakṣiṇa, paścima, uttara, āgneya, nairṛti, vāyabya, eśānya, ūrdhva, adhaḥ 43b
mahādeśa 14b, 15a
deva: Trideva 37a: Brahmā, Viṣṇu, Īśvara
devagṛha: padevagṛha 20a
devatā 16a, 27a
dhāraṇa 10b, 37a (satya-d.), 42b (dhāraṇan), kadhāraṇa nikaṅ duhkha 27b
dhāraṇā [ākāśī, āgneyī, āmbhasī, pārthivī and vāyavī dhāraṇā] 12b, 13a, 14a
dhāraṇa-yoga 36b, 42a, b (one of ṣaḍaṅga-yoga), satya dhāraṇa[yoga]37a
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Bhaṭāra Dharma 14b
ten characteristics of dharma 14a, b
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dharmadeśanā 19b
dharma-jñāna śūnyatā 33a
dharma kalĕpasan 'd. of liberation' 36a
dharma puṇya 9b, 23b, 24b
dharma-sādhana 15b
dharmaśāstra 19a
dharma sūkṣma 24b, 38a
dhruva 42b
dhyāna 14a, 17a (one of ṣaṭpāramitā), 26a, 35b, 41a, 17b (Īśvara-dhyāna Mahādeva-dhyāna, Paramaśiva-dhyāna, Rudra-dhyāna, Sadāśiva-dhyāna, Śaṅkara-dhyāna, Śiva-dhyāna)

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dhyānānta 36a
dhyāna-yoga (one of ṣaḍaṅga-yoga) 42a, b
digjaya: kadigjayan 40a
dīkṣā: yajña dīkṣā 36b
dīkṣā saha vidhividhāna 26a
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Divārūpa 3a, 4a, saṅ hyaṅ D. 22b, 23a, b
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duga-duga (one of daśa-paramārtha) 9a
duhkha 27b, 40b
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dūradarśana 13b, 23a, 28a
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BHUVANA-SAṀKṢEPA

Śaiva Cosmology In Indonesia

by

Dr. Mrs. Sudarshana Devi Singhal

Bhuvanasaṁkṣepa is an important Śaiva text of Indonesia in Kavi. Lord Śiva, the first preceptor of the doctrine, reveals the highest reality to Kumāra Ṣaṇmukha and Bhaṭārī Umā. There are 115 Sanskrit stanzas followed by a commentary in Kavi. It deals with the body as the bearer of gods *(deho devaśarīrabhṛt),* the correspondence of the macrocosm and microcosm, the dissolution of the gods and scriptures into the absolute and attainment of the Supreme Subtle by a yogin.

Manuscripts. Two manuscripts have been used in the edition of this text, termed T and L in recording the variant readings. Manuscript T is from the van der Tuuk collection at the Leiden University Library, Cod. Or. 3963(3). It is a copy on paper, legible and correct. Pages 1-25 contain the Tattva saṅ hyaṅ Mahājñāna, pages 26-29 have 20 extra stanzas given in the appendix and pages 30-55 contain Bhuvanasaṁkṣepa. It is described in H.H. Juynboll's *Supplement of den Catalogus van de Javaansche en Madoerecsche Handschriften der Leideche Universiteit's Bibliotheek 2.261.* Its colophon runs: *Iti Bhuvanasaṁkṣepa tlas sinurat taṅ nūsa Bali, kaneṅ taniṅ Kavi sāmla, deśa ṅa parab samyagjñāna, i śaka 1671, caitra māsa, dvitiyā śuklapakṣa, pa, ka, bu vāra sinta //O//*

Manuscript L is from the Lombok collection in the Leiden University Library. It is a lontar of 27 folios, numbered Cod. Or. 5215. The dimensions of the lontar are 47x4cm. Folios 1-13b contain Tattva saṅ hyaṅ Mahājñāna, and Bhuvanasaṁkṣepa begins from the second line of folio 13b, ending on folio 27. There is no colophon in this ms. except *Iti Bhuvanasaṁkṣepa//O// OṀ Ārogyamastu//O//*

There are two more manuscripts in Gedung Kirtya. No.601 is incomplete. Its Roman transcript is numbered LOr 9372 in Pigeaud, *Literature of Java.* The second manuscript is Kirtya 1526 (LOr 9830).

Bhuvanasaṁkṣepa has been discussed in Goris, *Bijdragen tot de Kennis der Oud-Javaansche en Balineesche Theologie,* p. 94 and Zieseniss, *BKI* 98(1939):164-191.

Āgama text. Bhuvanasaṁkṣepa is an āgama text. The term *āgamajñāna* occurs in st. 75. The knowledge is transmitted by Śiva himself. Divine Umā[1] and

[1] Answering her questions Śiva terms her devī (68, 75). In the commentary on the first stanza she is Bhaṭārī Umā. In Bhuvanakoṣa Bhārgava is the questioner in first five paṭalas, while from the sixth to the eleventh paṭala Umā/Pārvatī and Ṣaṇmukha Kumāra ask questions. Gaṇapati is the elocuter in Gaṇapatitattva.

Sixfaced[1] Kumāra request Śiva for knowledge who obliges them in the revelation that is Bhuvanasaṁkṣepa. Their enquiry is the super-question (mahāpraśna 3, 75). The aspirant is termed *yogajña, yogīśvara* (30, 74), the wise and one who is keen to attain emancipation (37). Sanskrit Āgamas have a fourfold division: knowledge (*jñāna-* or *vidyāpāda*), and the other three parts are of a practical nature, yoga, ritual (*kriyā,* worship with flowers etc), and conduct/observances (*caryā*). Our text Bhs does not classify its contents into these categories, though it covers jñāna-pāda in its explanation of the absolute and its manifestations. Yoga is the path. The five offerings (1) — worship, meditation, consecration of the deities and mantras in the body — come under the heading *karmavidhi.* The text ends with five homas.

Contents. Umā and Kumāra are keen to know the yoga by which one who desires is able to attain emancipation. They already know scriptures revealing Pradhāna or Prakriyā, evolution of the world from Pradhāna, the first manifestation from which the universe starts evolving. They want to have an insight into the origin of the Lord, the reason of His existence as He is the creator of the world, universe, deities and men. Everything comes out of Him and merges into Him.

1-2 Introduction

3-36 CREATION

3-9 The supreme subtle indivisible (niṣkala), Absolute (atisūkṣma) and its outcomes upto the alphabet

10-36 The aspirant yogī begins his consecration with the alphabet and ascends the plane of One Syllable Oṁ, which represents both the world (25, 36) and Śiva (47)

Alphabet/Sarvākṣara→Sixteen Deities

↓

Five Syllables/Pañcākṣara (na maḥ śi vā ya)

↓

Three Syllables/Tryakṣara (A U MA)

↓

One Syllable/OṀ

37-53 EVOLUTION (utpatti)

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[1] In Skt. stanzas Kumāra is addressed as Ṣaṇmukha (16, 38, 41, 43), putra (48) and putraka (65). *Kumāra uvāca* is written above stanzas 72 and 76.

37-47	Oṁkāra and its five constituents
48-50	Transition from Oṁkāra to TIME : five-day week
51	Transition to SPACE: sky, earth, sun and moon
52-53	Consecration of the sanctum of Deva Guru and the two guardians of the portal
54-57	EXISTENCE (sthiti)
58-77	DISSOLUTION (līna)
78-110	Cosmology (bhuvana) and its emanation in the human body (macrocosm/bhuvana in the microcosm/śarīra)
111-115	Five homas.

The Supreme Absolute. It is beyond words and perception. The insight into scriptures, rituals, meditation — all are means to liberation. The supreme is void. The emptiness of mind, consciousness and knowledge leads to final emptiness (69). There was neither earth nor water, nor light, nor wind, nor the sun and the moon. There was neither space nor distance (4). There was neither time nor sound (5). It was void, eternal and imperishable. This was the origin of the Absolute in times primal. It was beyond time and space. This eternal Absolute Void (śūnya) is also known as indivisible (niṣkala). From niṣkala emerges the ONLY (mātra), the idea of existence. The emergence of SOUND (nādānta and nāda) and POINT (bindu) is Oṁ. Sound is Subtle of the subtle and Point is Void of the void (44). Oṁkāra embodies Śiva. Śiva explains to Kumāra: without the Oṁkāra I am not, nor is the Oṁkāra without me (39). The being of Me and Oṁkāra is interdependent. Oṁkāra with its threefold division into Point (bindu), Sound (nāda) and Tone (nādānta) comprises absolute reality (40). Then comes the transition from Oṁkāra to time and space. Time and space pregnant with sound are basic concepts of evolution, existence and dissolution. A yogī knows them, perceives them and visualizes them in humano-cosmic form through oṁkāra.

Āgamajñāna i.e. the entirety of knowledge that Śiva imparts to his divine disciples is indeed very subtle, it excels all subtleties (75). It is beyond logos (76). All the deities and scriptures merge into the Beyond-Scripture (nirakṣara). It is known as the acme of the Supreme Subtle. It is beyond soul (nirātmā). In it merges the fundament of the soul. The negative prefixes (in nirakṣara, nirātma, nirāśraya, anāmaka) are used here as semantic transcendence.

Śiva is the deity of mind, the repository of knowledge and consciousness. He leads the yogī on the path of liberation. Beyond is Sadāśiva the beatitude of emptiness.

Paramaśiva is the beatitude of Supreme Emptiness (104).

The deities, cosmos, soul residing the bodies, knowledge, thoughts and feelings, everything emerges from the absolute, who himself is beyond time and space. We can visualize ourselves as the part of That. In emancipation it is possible to submerge again unto That. The reverse process (līnakṛama) from gross to Subtle is practised by a yogīśvara with utmost care (58-77).

Yoga. The aspirant is termed yogīśvara (30, 45, 74, 105, 106), yogajña (28), yogī (72, 106) and mokṣārthī (73). Yoga is the path to emancipation. God Śiva himself practices yoga. The commentary on the very first stanza of Bhuvanasaṁkṣepa makes it evident that divine Umā is keen to acquire *niṣṭayoga*[1]. The text does not enumerate six or eight kinds of yoga[2]. Stanza 73 refers to sahālambanayoga and nirālambanaśūnyatā, but these two are not explained in extenso.

The word yoga appears in 24, 29, 30, 33, 39, 45. In stanza 24 yoga means the placement or consecration of sixteen deities in sixteen directions alongwith their colours, mantras and bījas (svaras). The yogī correlates in his body the five gross elements (97), the five vital airs (99-100), three inner senses (antaḥkaraṇa 102), the three qualities (103), etc.

In stanzas 29-30 yoga means that the five syllables *na maḥ śi vā ya* with mantras and deities are located in the lotus of the heart. The Three Syllables aṁ uṁ maṁ are located in the three corners of the triangle in the centre of the heart Lotus. The yogī consecrates three deities with their colours.

Bhuvanasaṁkṣepa contains extensive enunciation of Oṁkāra. Śiva himself practises yoga (39) on Oṁkāra. Yogīśvara (45) carefully performs yoga on the parts of Oṁkāra, on his way to liberation. He passes through yoganidrā. He diverts his senses, i.e., eyes, nose, mouth, ears and mind away from their objects. Thus he relieves himself of physical bonds by consubstantiating with Oṁ. Ending of all senses, all sense-objects and the functions of consciousness, leads to the awakening of Śiva and Śakti (72). Śiva enlightens the sage on *jñāneṣṭi,* but His grace is important for the realization and attainment of emancipation.

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[1] According to I Gusti Putra Phalgunadi, a student from Bali (Indonesia) at the International Academy of Indian Culture, New Delhi, there are three modes of worship: niṣṭa, madhyama and uttama. Uttama worship is extensive and duly practised. In madhyama only important rituals are performed. Niṣṭa (from kaniṣṭha) signifies the knowledge of yoga only.

[2] Vṛh. 53-59 describes sixfold yoga.

For the yogī there is no difference between the world and his body. The microcosm and macrocosm become one. The great Oṁ is cosmos (7, 35, 36). Oṁ is the Absolute (39), as the yogī performs yoga and visualizes its five constituents (37-47). In short, yoga includes the ritual, as well as the knowledge of scriptures that is the evolution of the material and the conscious world from the Absolute of Emptiness, the Void. Existence is non-eternal. Finally the gross submerges in the subtle. Oṁkāra symbolizes the manifest and That beyond manifestation. Therefore sādhanā of Oṁkāra has a special uniqueness. All categories disappear. Free from categories, the wise man is emancipated. The super-subtle knowledge transcends all scriptural learning. The expression of this enlightenment is beyond compare and beyond words (76).

Mokṣa. In the context of liberation Bhuvanasaṁkṣepa speaks of nirvāṇa, Śivapada. sūnyatā and mokṣa. Meditation on Oṁ liberates the yogī (64, 65). Nirvāṇapada is explicated as pervading the entire cosmos. It is Transcendent beyond the transcendent (śūnyātiśūnya), Subtler than the subtle (sūkṣmātisūkṣma). Nirvāṇa is paramount knowledge (66). Due to its subtle nature Kumāra finds it difficult to comprehend the Supreme Knowledge in all its subtlety. His limitation of understanding engenders doubts. Doubts are resolved by the grace of Śiva who illuminates him all over again. Śiva restates this ultimate manifestation (69).

Śūnyatā is emptiness of mind, consciousness and knowledge. The renunciation of even these three leads to the Paramount Absolute. Having practised dependent (sahālambana) yoga i.e. dhāraṇayoga he comes to the trans-dependent void (nirālambanaśūnyatā)= dhyānayoga. But for final emancipation the aspirant has to relinquish both. According to the Bhuvanakoṣa *sakala* includes worship, maṇḍalas, meditation, recollection, consecration, knowledge of scriptures etc., but *niṣkala* is Supreme Void (śūnya), not-being (abhāva). Vṛhaspatitattva 48 explains the supreme reality as devoid of the state of being *(sad-bhāvena parityaktam)* and free of the state of not-being *(asadbhāvavivarjitam),* without being and not-being *(sadasadbhāvarahitam).*

Yoga is the path. Mokṣa is the aim. Our knowledge, thoughts and feelings are the cause of our attachments. This emanent world serves as bondage. A yogī contemplates on the whole world, feelings in different parts of the body. He correlates them with deities. For example feeling of heaviness is in the anus and its deity is Death. Satisfaction is Śiva and so on. To attain the Supreme, the yogī has to ascend these steps one by one. The body of a yogī beholds all the deities, constituents of the cosmos, time and space. A yogī performs the rituals, and visualizes Śiva with Umā and Durgā in his heart. In the

heart is the lotus with Five Syllables *Namaḥ Śivāya.* In the middle of the lotus is a triangle with syllables aṁ uṁ maṁ. The One Syllable OṀ leads him to liberation.

The text ends with five kinds of fire-offerings, known as pauṣṭika, rakṣaṇa, śāntika, maukṣika and ābhicāruka homas.

ANALYSIS

1,2	Umā and Kumāra request Śiva to initiate them into the knowledge of the Absolute.
3-5	Lord Śiva's elucidation of the very subtle, the Absolute, the Void. Subtle is explicated again in stanzas 66, 67 and 74-77.
6-9	From Atisūkṣma emerge vowels and consonants. 6 From this indivisible supreme Absolute i.e. niṣkala emerges Mātra→ nādānta→nāda→bindu→ 7[bindu]→Crescent (ardhacandra)→the Universe (viśva=Oṁkāra in st.35, 36)→the Three Syllables→ 8 [the Three Syllables]→the five Brahmas→the Five Syllables→all Syllables =→vowels and consonants. 9 Vowels and consonants as the embodiment of all deities.
10-25	Consecration of sixteen deities correlated with sixteen vowels, their respective directions, colours and mantras. Comm. calls it yoga.
26	Kumāra requests Śiva to instruct him in rituals (karmavidhi).
27-30	The ritual of the Five Syllables i.e. na maḥ Śi vā ya. Their consecration in the directions. Their location in the Lotus with mantras and deities. (Comm. calls it yoga).
31-33	Consecration of the Three-Syllable mantra in the three corners of the triangle amidst the lotus, its deities and colours.
34	The yogī merges the three channels with their deities into the tīrthagaṅgā at the base of his throat.
35-47	Elucidation of Oṁ.
35-36	Oṁ the One Syllable excels the Three Syllables, which is superior to Five Syllables. This again is superior to All Syllables.
37-38	Oṁkāra = aggregation of five: ardhacandra, bindu, nāda, nādānta, oṁ.
39	Oṁkāra = Śiva.
40	The three subtleties of Oṁkāra are bindu, nāda and nādānta.
41	Nāda= visualisation of ātman in the heart.

42	Nādānta, svarajñāna (comm. śabdaśravaṇa 'hearing the sound').
43	Bindu is eternity illumined.
44	Mahānāda is subtle of the subtle.
45	Mātra is the Void of the void. This visualisation is yoga.
45-47	Oṁkāra as pentad, its deities and colours.
48-50	Transition from Oṁkāra to TIME.
48	Consecration of the five-day week.
49	Consecration of the seven-day week and six-day week.
50	Consecration of ancestors.
51	Transition to SPACE. Consecration of earth and sky, sun and moon.
52-53	Consecration of the sanctum of Deva Guru and two guardians of its portals: Nandīśvara and Mahākāla.
54	Thus is the evolution of the Universe in brief with mantras, rites and offerings.
55-56	Evolution, existence and annihilation are the three stages of the Universe.
57	*Existence* is not permanent.
58-77	Annihilation: the gross merges into the void gradually and systematically.
58	Merger of five gross elements from earth to ether.
59-63	Merging of deities commencing with Lord Kāma to Lord Śiva: Śiva into nirvāṇa, nirvāṇa into anāmaka (comm. nirāśraya), anāmaka into the subtle.
64	Kumāra enquires from the Lord about the Great Subtle.
65	The Lord explains the Subtle. It permeates the entire universe. It is Void of the void and Subtle of the subtle.
66-67	Kumāra wants to clear his doubts about this subtlety of the supreme knowledge.
68	Through the grace of the Lord, one apprehends knowledge.
69-70	Lord Śiva enumerates three kinds of emptiness (śūnyatā): emptiness of mind, consciousness and knowledge unto final emptiness i.e. niṣkala
71	Yoganidrā is to abstain the senses from their objects.
72	Unattached to worldly enjoyments, yogīs have the vision of Śiva and Śakti (*Śiva-Śakti-prabodhakāḥ*).
73	One who wants emancipation should abandon meditation on things which do exist and which do not exist.
74-77	*Āgamajñāna,* the uneffable knowledge is subtle, all the thoughts *(sarvabhāvāḥ* 74), all the deities and all the scriptures (76) merge into it. It

is the acme of the Supreme subtle, beyond logos, beyond soul. Yogī attains emancipation.

78-110 Cosmology (bhuvana) and its expression in the human body.
79 Seven worlds in the body.
80 Seven underworlds in the body.
81-83 Seven islands in the body and their deities.
84 Seven mountains in the body and their deities.
85 Seven oceans in the body.
86-87 Seven holy rivers in the body.
88-93 Parts of the body, deities and feelings.
94-96 The body is an embodiment of the gods (*deho devaśarīra-bhṛt*).
97 Five gross elements in the body.
98 Seven-day week and six-day week in the body. Deities are given in st. 107 and 108.
99-100 Vital winds in the body.
101 Stages of ātman: awakening, sleep etc. and their deities.
102 Mind, Ego and Intellect: the three internal senses and deities.
103 Sattva, rajas and tamas, the three constituents (guṇas) of prakṛti and their deities.
104 Trikaivalya: Śiva (mind), Sadāśiva (emptiness) and Paramaśiva (supreme emptiness).
105 Conclusion. These are the constituents and operatives of the cosmos.
106 Merits accruing from the aforesaid.
107-108 Six-day week.
109-110 Seven-day week and deities.
111-115 Homa: pauṣṭika, rakṣaṇa, svastika (comm. śāntika), maukṣika and ābhicāruka. Consecration of āyudhas together with their mounts.

//O// [1]Namaḥ Śivāya[1]//O//

1

prakriyā-śāstra-vedajñābhīṣṭayogābhilāṣiṇī[2]/
vinayo [3]me ayaṁ praśnaḥ[3] saputrā Śivam abravīt//

Bhaṭārī Umā huvus pradhānaśāstra kabeh.Tan hana puṅguṅ nira riṅ aji[4]. Ndan hana [5]ta abhīṣṭayoga[5] ṅaranya. Vnaṅ tamtamana maṅdadyakĕn kamokṣan. Yatika tapvan kavruh nira. Tinakvanakĕn in Bhaṭāreśvara[6], rovaṅ nirātakvan saṅ hyaṅ Kumāra. Ndan saha pañcopacāra sira, ikana liṅ nira matakvan riṅ Bhaṭāra.

//Salutations to Śiva//

Divine Umā has completed the study of all the scriptures that deal with pradhāna. There exists nothing, that she is ignorant of, in scriptures. But there is abhīṣṭayoga, by which one who desires is able to attain emancipation. She has no knowledge of this. She wants to question Bhaṭāreśvara about it. Both she and (her son) saṅ hyaṅ Kumāra have the same question. After worshipping Him with five upacāras they requested the Lord in these words:

2

manas sandehapūrvan tat, savidehī[7] sakāraṇam[8]/
mātāpitāsṛjat[9] sṛṣṭāt[10] sarvavastu bravīhi[11] me//

Kasihana rānak Bhaṭāra. Varahan saṅka niṅ dadi Bhaṭāra. Hetunyan[12] hana Bhaṭāra. Apan [13]Bhaṭāra Jagatkarttā[13] gumavayikaṅ bhuvana. ṅūniveh ikaṅ vatĕk devatā kabeh. Sakari[14] puṅguṅ i ṅhulun[15] riṅ saṅkeṅ Bhaṭāra lavan[16] Bhaṭārī, gumave ṅhulun. Mataṅyan varah[17] ṅhulun. Nahan liṅ saṅ Kumāra.

O Lord! please confer your kindness on your son. Instruct me about the origin of yourself the Lord, the reason of Your existence. As you are the Creator of the World, you have made the universe and moreover all the deities. As I am ignorant of the origin of the Lord, together with divine Umā, I request you to guide me. These were the words of Kumāra.

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1. [1-1] T namaś śaivāya, L nama śaivāya [2] T °ketajñāniṣṭayogebhilāṣini, L prakriyaśāstraketatajñā/ bhiṣṭayogabhilaśini [3-3] T mehayo pṛsni, L mohayopṛṣni [4] L haji [5-5] T taniṣṭa°, L taniṣṭayoga [6] L bhaṭāra īśvara. [2. 7] L °hi [8] T °n, L sakaraṇam [9] T °jate [10] L pṛ° [11] T °ti, L °viti [12] T hetunya [13-13] L Bhaṭāra hiki [14] L saṅkari [15] L niṅ° [16] L mvaṅ [17] L varahnya. Compare the OJ. text Saṅ Hyaṅ Tattvajñāna 4 page 7 where *kriyāśakti* of Lord Sadāśiva is defined as: He is the creator of the universe, of all the gods .... . He is *Ādipramāṇa* 'the First Cause', Jagannātha 'the Lord of the Universe', Bhaṭāra Kāraṇa 'The Lord Cause', *Bhaṭāra Parameśvara* 'The Lord Supreme' and Bhaṭāra Guru 'The Lord Guru'.

3

Deva uvāca. [1]Ujar Bhaṭāra[1]. Liṅ nira.

[2]evaṁ putra mahāpraśnaṁ,[2] sarvasandehanāśanam/
janmatvaṁ[3] hi satattvañca, vakṣyāmi[4] śṛṇuta[5] vidhiḥ//

Ike takvanta kamuṅ Kumāra, tanpa hiṅan mūlyanya. Tanpa[6] paḍa praśnanta[7] riṅ kadi kami. Hayva saṁśaya [8]varahaṅkvi kitānaku[8]. [9]Prayatna ta kita[9] rumĕṅva[10] vuvus mami, mvaṅ kita Bhaṭārī.

The Lord replied. His words were: O Kumāra! your question is indeed invaluable and incomparable. Have no doubts. I will instruct you. Listen to my words with utmost care, and you also divine Umā.

4

na bhūmir nna jalaṁ vāpi[11], na tejo na ca mārutaḥ/
na sūryyacandrāḥ[12] sarvvepi, nākāśaṁ nāntaram bhavet//

Tan hanaṅ lĕmah, [13]tan hanaṅ[13] jala, [13]tan hanaṅ[13] teja mvaṅ haṅin, lavan candrāditya, mvaṅ[13] ākāśa vintaṅ[13] tanana kabeh.

There was neither earth, nor water, nor light nor wind, nor the sun and the moon. There was neither space nor stars. All these did not exist.

5

na[14] ghoṣo na ca meghadhvanir[14], na rātrir[15] na dinaṁ tathā/
na varṣā na vidyuccaiva[16], atisūkṣmaṁ bhavet sadā//

Tan hanaṅ śabda, [17]tan hanaṅ[17] megha, [17]tan hanaṅ[17] dinarātri, [17]tan hanaṅ[17] udan[18], kilat. Tan haṅa kabeh. Yatika[19] śūnya, ṅa, nitya tanpa kahilaṅan. ṅkāna ta saṅkan mami ṅūni pūrvva. Nahan saṅkanyāṅdadi.

There was no sound, no clouds. Neither day nor night existed. There was neither rain nor lightning. All these were not there. It was a void (śūnya), the eternal and the imperishable. Thus was the origin of Me in times primal. This is the origin of my becoming.

6

[20]niṣkalāj jāyate[20] mātraḥ, [21]mātrān nādānto[21] jāyate[22]/
[23]nādāntāj jāyate[23] nādaḥ, nādād[24] bindu[25]-samudbhavaḥ//

Saṅkeṅ[26] niṣkala, [27]hana mātra mijil saṅkeriya[27]. Saṅkeṅ mātra, hana ta nādānta mijil

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3. [1-1] L omits. [2-2] T evam putra mahāpṛsnam L Kumāra ca mahāpṛsnam [3] L janmaṁ tvam [4] T vakśyomi [5] TL °te [6] L tan [7] TL pṛs° [8-8] L varahaṅku kita, Kumāra [9-9] L omits. Cf. stanzas 31 and 48: śṛṇu putra prayatnataḥ. [10] L ṛṅö. 4. [11] T vāpih L vapi [12] TL °candra [13-13] L omits. Cf. Zieseniss p. 165, Goris p. 96, Vṛhaspatitattva introduction p. 10. 5. [14-14] TL na ghorah na ca meghogih (L gni) [15] T ratrih, L ratri [16] T °tnaiva, L °ttaiva [17-17] L omits [18] L vudan [19] L ika. 6. [20-20] niṣkāla javate [21-21] T °nta, L mātranadānta [22] L jayate [23-23] L omits [24] L nada [25] TL vinduḥ. [26] T saṅka riṅ. [27-27] L hana ta mātra.

saṅkeriya. Saṅkeṅ nādānta, hana ta nāda mijil saṅkeriya. Saṅkeṅ nāda, hana ta vindu mijil saṅkeriya.

From niṣkala comes forth *mātra,* the ONLY (the absolute idea of existence). From mātra comes forth *nādānta,* the transcendent tone. From nādānta comes out *nāda,* the tone. From nāda comes *bindu,* the point.

Gaṇapatitattva 25 and Bhuvanakoṣa 389 describe this descending order but omit *mātra.* Thus they have niṣkala→nāda→bindu→ardhacandra→Viśva. Can *mātra* be replaced by *mantra*? According to the OJ Vṛhaspatitattva (comm. on śl. 14) the World-Creator sadāśivatattva is said to be *mantrātmā.* The mantra also known as pañcabrahma is *sa, ba, ta, a, i. Īśāna* is the head (mūrdhā), *Tatpuruṣa* is the face (vaktra), *Aghora* is the heart (hṛdaya), *Bāmadeva* is private organs (guhya), and Sadyojāta is the all over form (mūrti). Bhuvanakoṣa 185-187 explains *aṣṭaśiva* as: *a* = paramaśūnya, *u* is *paramārtha, ma* is *paramadivya, Oṁ* is *paramapada,* which is followed by *ardhacandra, bindu, nāda* and *nādānta.* These are known as *aṣṭaśivapada.*

7, 8

bindoś*[1] *candras samudbhūtaḥ, candrād viśva*[2]*-samudbhavaḥ/
viśvāt tryakṣarā jāyante,*[3] *tryakṣarād brahma jāyate*[4]*//
Brahmāt pañcākṣaraṁ bhūtvā, pañcākṣarād varaṁ devi*[5]*/
sarvvākṣaraṁ varaṁ bījaṁ,*[6] *vyañjanaṁ mantram uttamam//

Saṅkeṅ bindu, hana tārddhacandra [7]mijil saṅkeriya.[7] Saṅkeṅ arddhacandra, hana ta viśva [7]mijil saṅkeriya[7]. Saṅkeṅ viśva, hana ta[8] tryakṣara [7]mijil saṅkeriya[7]. Saṅkeṅ tryakṣara[9], hana ta[8] pañcabrahma [7]mijil saṅkeriya.[7] Saṅkeṅ pañcābrahma, hana ta[8] pañcākṣara [7]mijil saṅkeriya[7]. Saṅkeṅ pañcākṣara, hana ta sarvvākṣara [7]mijil saṅkeriya.[7] Ya ta svaravyañjana ña. Ya ta[8] mantrottama. Nahan ta kramanya, kamuṅ Kumāra.

From the point (bindu) arose the crescent (ardhacandra). From the crescent came out the Universe (viśva). From the world came the Three Syllables (tryakṣara). From the Three Syllables originated pañcabrahma. From pañcabrahma originated the Five Syllables (pañcākṣara) [i.e. na maḥ śi vā ya]. From these pañcākṣara came forth all syllables. These are known as vowels and consonants. These are the mantra par excellence. This is the sequence, o Kumāra.

[7-8.] [1] TL vindoh [2] TL viśvaḥ [3] T °ntu, L jayantu [4] TL jayate [5] T devī [6-6] T vīji, L vija [7-7] L omits [8] L omits. [9] Compare Dhyānabindūpaniṣad 16

Oṁkāraprabhavā devā Oṁkāraprabhavāḥ svarāḥ/
Oṁkāraprabhavaṁ sarvaṁ trailokyaṁ sacarācaram//

9

svaravyañjanato[1] jñeyaḥ, sarvvadehināṁ[2] [3]dehe ca[2]/
[4]ṣoḍaśadeśeṣu yuktā[4] [5]devamūrttiḥ pratiṣṭhitā[5]//

Ikanaṅ svara lavan vyañjana, kavruhananta ya an pinakāvak deniṅ devata kabeh. Ya ta [6]gĕlarakĕnanta riṅ ṣoḍaśadeśa[6]. [7]Ikaṅ devatānaku.[7]

You should consider these vowels and consonants as the embodiment of all the deities. These deities should be arranged in sixteen directions. Here are the deities, My son!

3-5	Atisūkṣma	=niṣkala		
		↓		
		mātra		
		↓		
		nādānta		
		↓		
		nāda		sūkṣmatraya
		↓	37, 38	40-45
		bindu	Oṁkāra	
		↓		
7		ardhacandra		46-47 deities and colours
		↓		
		viśva		
		↓	↑	consecration of Three Syllables with
		tryakṣara	31-33	mantras, deities, colours and directions
		↓		
8		pañcabrahma	↑	
		↓		
		pañcākṣara	27-30	consecration of Five Syllables with mantras,
		↓	↑	four directions and middle
		sarvākṣara		
		=svara-vyañjana		
9	=Embodiment of all deities		10-24	consecration of sixteen deities with vowels bījas, directions, colours and mantras

A yogī begins with the consecration with the alphabet (sarvvākṣara) and ascends the higher plane of Five Syllables [Pañcabrahma sa, ba, ta, a, i are left out]. Three Syllables and One Syllable Oṁkāra which is an aggregation of ardhacandra, bindu, nāda, nādānta. After the careful consecration and visualization of Oṁkāra a yogī realises mātra whose deity is Devaguru and by the grace of the Lord attains the Supreme Absolute niṣkala.

9. [1] L śvaravyañjanaye Only the 16 vowels are enumerated in stanzas 16-18. [2] TL °na [3-3] TL dehine (L na) [4-4] TL daśadeśeṣu (L pu) saṁyuktaḥ. Stanzas 11-16 enumerate 16 deities in 16 directions. [5-5] TL devamūrtthipratiṣṭitaḥ [6-6] L gĕlarakna riṅ daśadeśa. [7-7] T avaknānta saṅ hyaṅ kavruhanātānaku.

10

[1]samantraṁ savidhikramaṁ[1], svarūpaṁ daivataṁ[2] smaret/
hṛdi pratiṣṭhito jñeyaḥ, prayatnaiḥ[3] paṇḍitais[4] sadā//

Deyanta kumavruh irikaṅ devatā[5] kabeh kamuṅ Kumāra. [6]Samantra mantreṇa saha kāryyanta. Kambaṅ vīja dhūpa dīpa gandhākṣata. Hiḍĕpanta rūpa[6] saṅ hyaṅ ri hatinta. Prayatna kita sadānitya. Deya niṅ prayatna nihan.

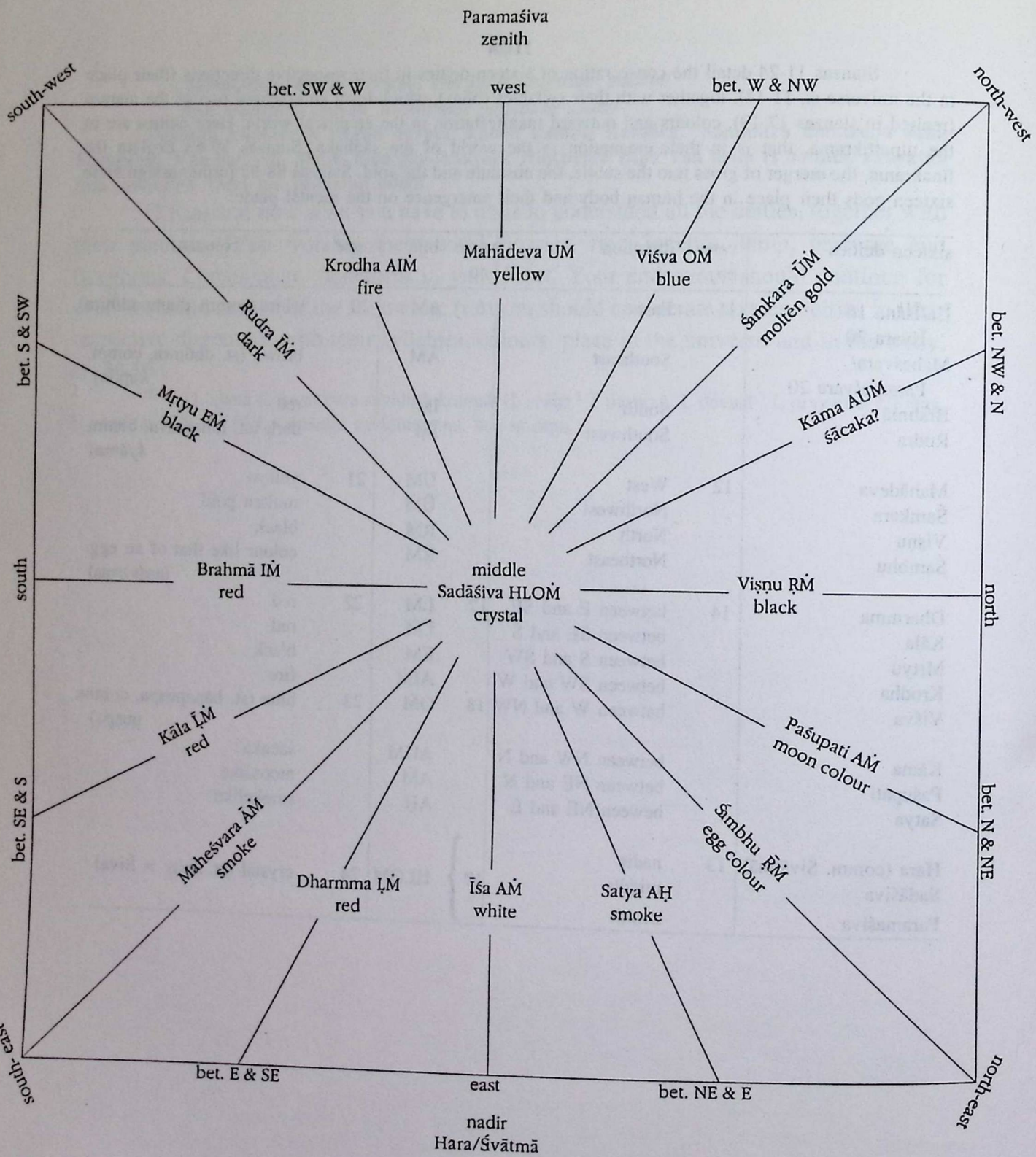
O Kumāra! now what you have to do is to understand all the deities, together with their mantras. [You worship them with] flowers, rice, incense, lamp, perfume and ricegrains. Contemplate their form in your heart. Your endeavour should continue for ever. It should consist of the following: (i.e. you should consecrate sixteen deities in their respective directions, with their syllables, colours, place in the universe and in the body, st. 88-93).

10. [1-1] TL sāma (L samā)ntra savidhiḥ kramaḥ (L māḥ) [2] T devataḥ, L devatā [3] L prayatnai [4] T [0]tas, L pāṇḍitas [5] TL [o]ta [6-6] L samāntra savidhikrama. han ta rūpa.

11-24

Stanzas 11-24 detail the consecration of sixteen deities in their respective directions (their place in the universe st. 11-14), together with their syllables (bījas), which form an essential part of the mantra (recited in stanzas 17-19), colours and outward manifestation in the empirical world. Here deities are in the utpattikrama, that is in their emanation in the world of the sādhaka. Stanzas 59-63 explain the līnakrama, the merger of gross into the subtle, the absolute and the void. Stanzas 88-93 further assign these sixteen gods their place in the human body and their emergence on the mental plane.

sixteen deities	verse no.	direction	verse no.	bīja	verse no.	colours
Īśa/Īśāna 16 Īśvara 20	11	East	16	AṀ	20	white (comm. diamond/hīra)
Maheśvara/ Parameśvara 20		Southeast		ĀṀ		brown (st. dhūmra, comm. kapila)
Brahmā		South		IṀ		red
Rudra		Southwest		ĪṀ		dark (st. lohadrava, comm. śyāma)
Mahādeva	12	West		UṀ	21	yellow
Śaṁkara		Northwest		ŪṀ		molten gold
Viṣṇu		North		ṚṀ		black
Śambhu		Northeast		ṜṀ		colour like that of an egg (aṇḍavaṃa)
Dharmma	14	between E and SE	17	ḷṀ	22	red
Kāla		between SE and S		ḶṀ		red
Mṛtyu		between S and SW		EṀ		black
Krodha		between SW and W		AIṀ		fire
Viśva		between W and NW	18	OṀ	23	blue (st. bāṇapuṣpa, comm. puṣpa)
Kāma		between NW and N		AUṀ		śācaka?
Paśupati		between NE and N		AṀ		moonlike
Satya		beween NE and E		AḤ		smokelike
Hara (comm. Śivātmā)	13	nadir	19	HLOṀ	24	crystal (st. deity is Śiva)
Sadāśiva		middle				
Paramaśiva		zenith				


Paramaśiva
zenith
south-west
bet. SW & W
west
bet. W & NW
north-west
Krodha AIṀ
fire
Mahādeva UṀ
yellow
Viśva OṀ
blue
Śaṃkara ŪṀ
molten gold
Rudra ĪṀ
dark
bet. S & SW
bet. NW & N
Mṛtyu EṀ
black
Kāma AUṀ
śācaka?
south
Brahmā IṀ
red
middle
Sadāśiva HLOṀ
crystal
Viṣṇu ṚṀ
black
north
Kāla ḶṀ
red
Paśupati AṀ
moon colour
bet. SE & S
bet. N & NE
Maheśvara ĀṀ
smoke
Śaṃbhu ṜṀ
egg colour
Dharmma ḷṀ
red
Īśa AṀ
white
Satya AḤ
smoke
south-east
north-east
bet. E & SE
east
bet. NE & E
nadir
Hara/Śvātmā

Consecration of svara-vyañjana in an eight-petalled lotus in Sūryasevana p. 70-72

Vowels						
AM	Īśvara	east	ĀM	Śrī Bhagavatī	vajramudrā	heart
IM	Maheśvara	southeast	ĪM	Umādevī	śaṅkhamudrā	
UM	Brahmā	south	ŪM	Devīśrī	daṇḍamudrā	
ṚM	Rudra	southwest	ṜM	Devī Raudrī	khaḍgamudrā	
ḶM	Mahādeva	west	ḶM	Śrīgaṅgādevī	pāśamudrā	
EM	Śaṁkara	northwest	AIM	Śrīdevatī	dhvajamudrā	
OM	Viṣṇu	north	AUM	Śrīdevī	cakramudrā	
AṂ	Śambhu	northeast	AḤ	Praṇatadevī	triśūlamudrā	
Consonants						
kam, kham gam		east			vajramudrā	right arm
gham, ṅam, cam		southeast			śaṅkhamudrā	left arm
cham, jam, jham		south			daṇḍamudrā	right leg
ñam, ṭam, ṭham		southwest			khaḍgamudrā	left leg
ḍam, ḍham, ṇam		west			pāśamudrā	breast
tam, tham, dam		northwest			dhvajamudrā	throat
dham, nam, pam		north			cakramudrā	right side
pham, bam, bham		northeast			triśūlamudrā	left side
mam		east		Devī Jayasiddhi	hṛdayamudrā	body hair
yam		southeast		Mahākrodhī	śaromudrā	skin
ram		south		Caturāśinī	Vṛṣabhaṃudrā	blood
la		southwest		Umā devī	śikhāmudrā	flesh
va		west		Cāmuṇḍā devī	triśūlamudrā	bones
śa		northwest		Durggā devī	kavacamudrā	marrow
ṣa		north		Mahāśinī	dhanumudrā	water (rasa)
sa		northeast		Vighnādevī	paraśumudrā	ether
AṂ AḤ		absolute centre		Ātman and God combined	pratiṣṭhāmudrā	

11-14

[1]Īśaḥ pūrvve tu vijñeyaḥ, āgneye[1] tu Maheśvaraḥ/
Brahmāpi dakṣiṇe jñeyaḥ, [2]nairṛtyāṁ Rudra eva ca[2]//
[3]paścime tu Mahādevaḥ, vāyavyāṁ[3] Śaṁkaras tathā/
Viṣṇur[4] uttare vijñeyaḥ, aiśānyāṁ[5] Śambhur [6]eva ca[6]//
adho Hara iti jñeyaḥ, madhye cāpi Sadāśivaḥ[7]/
[8]ūrddhve Paramaśivo hi,[8] iti devāḥ[9] pratiṣṭhitāḥ[10]//
[11]Dharmaḥ Kālaśca Mṛtyuśca[11], [12]Krodha-Viśva-Kāmās tathā/[12]
Paśupatiśca Satyaśca, [13]pratiṣṭhitāntareṣvataḥ[13]//

Ika ta deyanta magave hiḍĕp riṅ[14] hati. Īśa [15]riṅ pūrvva[15]. Maheśvara [16]riṅ āgneya[16]. Brahmā

11-14. [1-1] TL īśaḥ pūrvvantu vijñeyah agneye [2-2] TL nerityam rudra devaca (L vācca) [3-3] TL paścimantu Mahādevaḥ, vāyabyām (L bāyabya) [4] TL viṣṇu [5] L aiśanya [6-6] L evāccā [7] L Śadāśivā [8-8] TL urddhe parama (L ā)śivāpi [9] T devā, L deva [10] L [0]taḥ [11-11] TL dharmmakālañca mṛtyuñca [12-12] TL [0]mas thatā [13-13] TL pratiṣṭhamā (L a) rato budhaḥ [14] T ri [15-15] L/pūr/ omits riṅ. L gives the short forms for the directions. [16-16] L /gnai/.

[17]riṅ dakṣiṇa.[17] Rudra [18]riṅ nairṛtya[18]. Mahādeva [19]riṅ paścima[19]. Śaṁkara [20]riṅ bāyavya[20]. Viṣṇu [21]riṅ uttara.[21] Śambhu [22]riṅ aiśānya.[22] Śivātmā [23]riṅ adhah[23]. [24]Sadāśiva riṅ maddhya[24]. Paramaśiva [25]riṅ ūrddhva.[25]

[26]Dharmma ryantara[26] niṅ pūrvva lavan āgneya. Kāla ryantara niṅ āgneya lavan dakṣiṇa. Mṛtyu ryantara niṅ dakṣiṇa lavan nairṛtya. Krodha ryantara niṅ nairṛtya lavan paścima. Viśva ryantara niṅ paścima lavan bāyavya. Kāma ryantara niṅ bāyavya lavan uttara. Paśupati ryantara niṅ uttara lavan aiśānya. Satya ryantara niṅ aiśānya lavan pūrvva.

You should meditate on the deities in your heart. Īśa in the east, Maheśvara in the south-east, Brahmā in the south, Rudra in the south-west, Mahādeva in the west, Śaṁkara in the north-west, Viṣṇu in the north, Śambhu in the north-east, Śivātmā in the nadir, Sadāśiva in the middle, and Paramaśiva in the zenith.

Dharmma is to be placed between east and southeast, Kāla between southeast and south, Mṛtyu between south and southwest, Krodha between southwest and west, Viśva between west and northwest, Kāma between northwest and north, Paśupati between north and northeast, Satya between northeast and east.

15, 16

evam deveṣu satkarmma, antahetuḥ[27] (?) yathākramam/
[28]sarvvadevatās tiṣṭhanti,[28] ṣoḍaśa devāḥ[29] saṁsthitāḥ[30]//
A Ā pūrvve[31] tu saṁyuktaḥ, I Ī dakṣiṇa eva ca/
U Ū[32] paścimato jñeyaḥ, Ṛ Ṝ [33] uttare[34] saṁnyaset/
[35]evam mantreṇa saṁyuktaṁ[35], [36]viddhi jñānaṁ tu Ṣaṇmukha[36]//
Deyanta mapratiṣṭha devatā[37] kamuṅ Kumāra.
OṂ AṂ Īśānāya namaḥ svāhā, pur.
OṂ ĀṂ[38] Maheśvarāya namaḥ svāhā, ā.
OṂ IṂ Brahmaṇe namaḥ[39] svāhā, da.
OṂ ĪṂ[40] Rudrāya namaḥ svāhā, nai.
U Ū[41] paścimato jñeyaḥ, Ṛ Ṝ uttare[42] saṁnyaset/
[43]evam mantreṇa saṁyuktaṁ, viddhi jñānaṁ tu Ṣaṇmukha[43]//
OṂ UṂ Mahādevāya namaḥ svāhā, pa.
OṂ ŪṂ[44] Śaṁkarāya namaḥ svāhā, bā.
OṂ ṚṂ Viṣṇave[45] namaḥ svāhā, u.
OṂ ṚṂ[46] Śambhave namaḥ svāhā, ai.
Nahan tika mantra kamuṅ Kumāra.

[11-14] [17-17] L /da/ [18-18] L /vai/ [19-19] L /pa/ [20-20] L saṁkara/ba/ [21-21] L /u/ [22-22] L /ai/ [23-23] L /adhaḥ/ [24-24] L Śaddhasiva/mā/ [25-25] L /ur/ [26-26] L dhammāyyāntar. [15-16, 27] TL antahetuh (L tu) [28-28] T °ta tiṣṭhena, L sārvvadevata niṣṭhena [29] TL devā [30] TL °tah [31] TL pūrvvan [32] L u [33] L ṛ [34] T °ra L utara [35-35] TL evammantreti (L nti) saṁyuktaḥ [36-36] T vidhājihvā tu sanmūkam, L vidhājivvantu sanmatam. In the OJ comm. half the line is viddhi jñānaṁ tu Ṣaṇmukha. [37] TL devata [38] TL AṂ [39] L nama [40] L IṂ [41] TL u [42] T utara, L uttara. [43-43] T °na saṁyuktah vidhijñatvā tu sanmukam, L °na saṁyuktah vidhijñā ntu sanmatam. The name Ṣaṇmukha occurs in 24, 38, 41, 43 and 63. [44] L um. [45] TL veṣṇavā (Lva) ya [46] TL ṚṂ.

O Kumāra, now you should consecrate the deities with mantras:
OṂ ĀṂ salutations to Īsāna in the east.
OṂ ĀṂ salutations to Maheśvara in the southeast.
OṂ IṂ salutations to Brahmā in the south.
OṂ ĪṂ salutations to Rudra in the southwest.
OṂ UṂ salutations to Mahādeva in the west.
OṂ ŪṂ salutations to Śaṁkara in the northwest.
OṂ ṚṂ salutations to Viṣṇu in the north.
OṂ ṜṂ salutations to Śambhu in the northeast.
These are the mantras, O Kumāra.

17, 18

Ḷ Ḹ antare[1] saṁnyasya[2], [3]pūrvve ca dakṣiṇe tathā[3]/
E AI antare[1] saṁnyasya[4], [5]dakṣiṇe paścime bhavet[5]//
O AU mantreṇa[6] saṁyuktau[7], uttare paścime[8] nyaset/
AṂ AḤ mantreṇa[9] saṁyuktau[10], uttare pūrvve[11] saṁnyaset[12]//
OṂ ḶṂ Dharmmāya namaḥ svāhā, pūrvvāgneyāntara.
OṂ ḶṂ Kālāya namaḥ svāhā, āgneyadakṣiṇāntara.
OṂ EṂ Mṛtyave namaḥ svāhā, dakṣiṇanairṛtyāntara.[13]
OṂ AIṂ Krodhāya namaḥ svāhā, nairṛtyapaścimāntara.[14]
OṂ OṂ Viśvāya namaḥ svāhā, paścimabāyabyāntara.
OṂ AUṂ Kāmāya namaḥ svāhā, bāyabyottarāntara.
OṂ AṂ Paśupataye[16] *namaḥ svāhā, uttaraiśānyāntara.*[17]
OṂ AḤ Satyāya namaḥ svāhā, aiśānyapūrvvāntara.

OṂ ḶṂ salutations to Dharmma in between east and southeast.
OṂ ḶṂ salutations to Kāla in between southeast and south.
OṂ EṂ salutations to Mṛtyu in between south and southwest.
OṂ AIṂ salutations to Krodha in between southwest and west.
OṂ OṂ salutations to Viśva in between west and northwest.
OṂ AUṂ salutations to Kāma in between northwest and north.
OṂ AṂ salutations to Paśupati in between north and northeast.
OṂ AḤ salutations to Satya in between northeast and east.

17-18. [1] TL antara [2] L sanyasa [3-3] TL agneya dakṣiṇe tathā. The manuscript reading is clear. But according to context it should be *pūrvve ca dakṣiṇe ca,* which is in line with *dakṣiṇe-paścime, uttare-paścime* and *uttarapūrvve.* [4] T nyasya, L sannyasya [5-5] L narityapaścimāntara [6] TL °na [7] TL saṁyuktaḥ [8] L pāścimā [9] TL uttare [10] TL °ktam [11] TL pūrvva [12] TL sa° [13] T nairityāntara, L nerityāntara [14] TL nai(L ne)riti° [15] L oṁ [16] L paśutiye [17] L °reśānyāntara.

19

madhye[1] HLOṀkārasaṁyuktaḥ, [2]Sadāśivas tu[2] tiṣṭhati/
evaṁ mantreṇa saṁyuktāḥ[3], [4]devās tarantu paṇḍitam[4]//

OṀ HLOṀ Sadāśivāya[5] namaḥ svāhā, ma. Nahanta deya saṅ paṇḍita magave smaraṇa, kamuṅ Kumāra.

OṀ HLOṀ salutation to Sadāśiva in the middle. Thus the wise should contemplate on the deities, o Kumāra.

20-24

Īśavarṇṇaśca śvetāṅgo, Maheśo dhūmrastu tathā/
Brahmavarṇṇaśca raktaśca, Rudro lohadravas tathā//[1]
[2]pītavarṇṇo Mahādevaḥ[2], Śaṁkaraḥ kanakadravaḥ/
kṛṣṇo[3] Viṣṇuśca saṁjñeyaḥ, [4]Śambhuśca aṇḍavarṇṇakaḥ[4]//
[5]Dharmmavarṇṇaśca raktakaḥ[5], Mṛtyuvarṇṇaśca[6] kṛṣṇatā/
[7]Krodhaścāgnivarṇṇakaḥ, Kālavarṇṇaśca raktakaḥ[7]//
Viśvo[8] bāṇapuṣpavarṇṇaḥ, Kāmavarṇṇaśca śācakam/
Paśupatiśca candraśca, [9]Satyaśca dhūmravarṇṇakāḥ[9]//
[10]Śivaḥ sphaṭikavarṇṇaśca[10], madhye yogaḥ pratiṣṭhitaḥ/
[11]evam varṇṇāśca devānāṁ, brūhi putra ca Ṣaṇmukha[12]//

Deyanta magave yoga kamuṅ Kumāra.[13] Rūpa Bhaṭāra Īśvara kadi hīra.[14] Rūpa Bhaṭāra Parameśvara kapila. Rūpa Bhaṭāra Brahmā rakta. Rūpa Bhaṭāra Rudra śyāma. Rūpa Bhaṭāra Mahādeva [pīta[15]]varṇṇa. Rūpa Bhaṭāra Śaṁkara kadi kanakadrava.[16] Rūpa Bhaṭāra Viṣṇu kṛṣṇa. Rūpa Bhaṭāra Śambhu kulavu. Dharmma rūpa rakta. Kāla rūpa rakta. Mṛtyu-varṇṇa kṛṣṇa. Krodha rūpa agni. Viśva rūpa puṣpa. Kāma rūpaś ca[17]. Rūpa Bhaṭāra Paśupati kadi vulan. Rūpa Bhaṭāra Satya kadi kukus. Rūpa Bhaṭāra Sadāśiva kadi sphaṭika. Nahan ta deyanta magave yoga kamuṅ Kumāra.

O Kumāra, you should practise yoga. The effulgence of Lord Īśvara is like a diamond. Lord Parameśvara (st. Maheśvara) is of brown colour. The effulgence of Lord

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19. [1] TL madhya [2-2] T sadāśivasya, L śaddhaśivasya [3] TL °ktah [4-4] T deva tarantu paṇḍitaiḥ, L deva tarantu paṇḍitaḥ [5] L śaddhaśivasya

20-24 [1-1] TL Īśāvarṇṇañca śveta(L ttā)ṅgam/maheśā dhūmrani tatha/
Brāhma(L ā)varṇṇañca raktañca/rudralohadṛvan tatha//
[2-2] T oṇṇar, L pītavarṇṇa mahādeva/ [3] T kṛṣṇa, L °ā [4] T śambhu aṇḍaśca varṇṇakam, L śambu haṇḍaśca varṇakam [5-5] T meghavarṇṇaraktakam, L meghavarṇṇañca raktakām. Text needs dharmma. Comm. has dharmma. Megha here stands for dharmma as in dharmmamegha. [6] TL °ñca [7-7] TL krodhama (L ā) gniśca varṇṇakaḥ/kālavarṇṇañca raktakam/ [8] TL viśva [9-9] TL satya dhru(L dhū)mre ca (L cca) varṇṇakam/ [10-10] TL śivam (L va) sphaṭikavarṇṇañca [11-11] TL eva varṇṇañca [12] TL sanmukam [13] Ms. T does not give all the deities and their order is also not in line. It gives deities in this order: Śaṁkara, Paśupati, Satya, Sadāśiva, Īśvara, Parameśvara, Brahmā and Rudra. The deities not mentioned are Mahādeva, Viṣṇu, Śambhu, Dharmma, Kāla, Mṛtyu, Krodha, Viśva and Kāma. [14] L hira, while the stanza has śveta [15] Acc. to Skt. it should be pīta. [16] T kakaṇḍimās [17] The stanza is also not clear.

Brahmā is red. The effulgence of Lord Rudra is dark (śyāma). The effulgence of Mahādeva is of [yellow] colour. The effulgence of Śaṁkara is similar to molten gold. The effulgence of Lord Viṣṇu is black. The effulgence of Lord Śambhu is like that of an egg. Dharmma and Kāla are red. Mṛtyu is black. Krodha is like fire. Viśva is like bāṇapuṣpa (a blue flowering baleria). Kāma is — . The effulgence of Lord Paśupati is like the moon. The effulgence of Lord Satya is like smoke. The effulgence of Lord Sadāśiva is like crystal. Thus you, o Kumāra, should perform yoga.

25

[1]pūrvvam Oṁkāro[2] vijñeyo[3], [4]namaḥ-svāhāntayojitaḥ/
bījaṁ tūccāraṇam mantram[4], hrasva-dīrggha-plutaṁ tathā//

Deyanta maṅunyākĕn mantra hrasva-dīrggha-pluta, OṀ ādinya, svāhāntanya[5].

You should recite the mantra with its appropriate short, long and protracted vowels. It should commence with OṀ and end with svāhā.

26

Kumāra uvāca. Matakvan saṅ Kumāra liṅ nira.

mama pate karmmavidhiṁ[6], Śivaprasādakaraṇam[7]/
[8]sarvvasandehanāśanaṁ, Śivajñānam prabhavatām[8]//

Rakṣa ni ṅhulun ikaṅ karmmavidhi. Pavarah Bhaṭāra ri ṅhulun. Ika sandeha ni ṅhulun ya hilaṅakĕna de Bhaṭāra. tĕkapiṅ Śivajñāna n pavarah Bhaṭāra ri ṅhulun.

Kumāra asked. O my saviour, instruct me in the ways of rituals. All my doubts are cleared by the Lord. O Lord, instruct me to the very end of the knowledge of Śiva.

27

Ujar ta[9] Bhaṭāra, liṅ nira.

śṛṇu putra Mahādevi[10], [11]punar mantreṇa sannyaset[11]/
atha kramavidhiṁ[12] vakṣye, pañcākṣaran tu yojitam[13]//

Nihan mantra pañcākṣara. Pavarahaṅkve[14] ri kita kamuṅ Kumāra, mvaṅ kita Bhaṭārī. Sakrama lakṣaṇanya.

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25. [1] Bhuvanakoṣa 364-381 elaborates the three vocal lengths of praṇava as utpatti, sthiti and pralīna. [2] TL °ra [3] TL vijñānam [4-4] L omits [5] L svāntahanya. 26. [6] TL vidheh kārmma. Comm. has karmmavidhi. [7] In Śivamahāpurāṇa 2.20.33-36 p. 145 God Śaṁkara can be pleased by just listening to the five-syllabled Śam-bhu-mantra:

pañcākṣaraṁ śambhumantraṁ vidhipūrvamupādiśaḥ//33//
yasya śravaṇamātreṇa Śaṁkaras suprasīdati//36//

[8-8] L has another reading: śaṅśayeta lihanikam, parahintaku vijñeyaḥ 27. [9] L omits. [10] T mamahādevī, L mamahādeva [11-11] L has a different reading: ike pañcākṣaramantram [12] TL kramavidheh. OJ comm. gives sakrama. [13] TL yojitaḥ [14] T patam varahaṅkve

The Lord answered: O Kumāra and Bhaṭārī, now I will instruct you about the Five-syllable Mantra, its arrangement and characteristics.

First the yogī consecrates sixteen deities. In the centre he meditates on Sadāśiva (st. 19). He recites the mantras of deities. All his doubts are cleared. Now Bhaṭāra helps in further sādhanā by instructing him into the Five-syllable Mantra.

28

pūrvvadakṣine[1] saṁnyasya, samantreṇa savarṇṇakam/
madhye paṇḍito[2] yogajñaḥ[3], pañcākṣaran tu yojitam[4]//

Gĕlarakĕn taṅ mantra lima, pūr, da, pa, u, ma, lavan varṇṇanya.

Arrange the five syllables with their specific colours in east, south, west, north and middle.

29, 30

nakāro bhagavān Śivaḥ, makāro Brahmā[5] eva ca/
śikāro Mahādevaśca, vākāro[6] Viṣṇur ucyate//
yakāro Śiva[7] vijñeyaḥ [8]puṇḍarīke pratiṣṭhitaḥ[8]/
madhye nyastaḥ[9] Sadāśivaḥ, mokṣapadam avāpnuyāt//

Deyanta magave yoga. Vehanta umuṅgveṅ padma.
OṀ NAṀ Īśvarāya namaḥ svāhā.
OṀ MAṀ Brahmaṇe[10] namaḥ svāhā.
OṀ ŚIṀ Mahādevāya namaḥ svāhā.
OṀ VĀṀ Viṣṇave namaḥ svāhā.
NAṀ[11], pūr, Īśvara[11].
MAṀ, [11]da, Brahmā[11].
ŚIṀ, [11]pa, Mahādeva.[11]
VĀṀ, [11]u, Viṣṇu[11].
OṀ YAṀ Śivāya namaḥ svāhā, madhya.
Maṅkana saṅ yogīśvara an magave yoga.

You should perform yoga. You should concentrate on the lotus [which is in your heart, compare comm. on st. 33 tĕṅah niṅ hṛdaya]. OṀ NAṀ salutation to Īśvara. OṀ MAṀ salutation to Brahmā. OṀ ŚIṀ salutation to Mahādeva. OṀ VĀṀ salutation to Viṣṇu. NAṀ, east, Īśvara, MAṀ, south, Brahmā, ŚIṀ, west, Mahādeva VĀṀ, north, Viṣṇu. OṀ YAṀ salutation to Śiva, who is in the middle. Thus is the yogīśvara who performs yoga.

Liṅgamahāpurāṇa ch.85 and Śivamahāpurāṇa ch.13 (vāyavīya saṁhitā) detail the efficacy of the

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28. [1] TL °kṣaṇe [2] T °ta, L pāṇḍita [3] TL °jñā [4] TL °taḥ. 29-30. [5] TL Brāhma [6] T vākaro, L vakaro [7] TL Śiva [8-8] TL puṇḍarī (L ri) keṣu tiṣṭhitaḥ [9] TL deva nyastam [10] T Brā°, L Brahmāne. [11-11] L gives the name of the deities and then their direction. It also omits the inbetween punctuation.

five syllables. Liṅga[p] describes its three kramas: utpatti, sthiti and saṁhāra. According to it utpattikrama is for brahmacārīs, sthitikrama is for householders and saṁhṛtinyāsa is for yogīs. Our text 29, 30 gives utpattinyāsa for yogīśvara.

Pañcākṣara mantra is supreme (*guhyād guhyatara* and *sākṣāt mokṣajñānamuttamam,* Liṅgamahāpurāṇa 85.33-53). Our text also discusses the attaintment of mokṣa by this five-syllable mantra. Also see Gaṇapati-tattva 33.

Bhuvana-saṁkṣepa			Liṅga-mahāpurāṇa			
syllable	deity	direction	colour	deity	metre	sage
na	Īśvara	east	yellow	Indra	gāyatrī	Gautama
maḥ	Brahmā	south	black	Rudra	anuṣṭubh	Atri
śi	Mahādeva	west	smoky	Viṣṇu	triṣṭubh	Viśvāmitra
vā	Viṣṇu	north	golden	Brahmā	bṛhatī	Aṅgiras
ya	Śiva	middle (zenith)	red	Skanda	virāj	Bharadvāja

31

punar[1] mantreṇa saṁyuktaḥ, madhye puṇḍarīkasthitaḥ/
A U MA iti saṁjñeyaḥ[2], śṛṇu putra prayatnataḥ//

Nihan mantra vaneh rĕñönĕnta, tiga lvirnya, AM UM MAM. Umuṅgviṅ padma tiga ya.

Now be attentive to the mantra. It has three parts AM UM MAM. These three are located in the Lotus.

32

puṇḍarīka-trikoṇasthaḥ[3], MAṀ [4]mantraḥ pūrvve[4] saṁsthitaḥ/
AṀ dakṣiṇasthaḥ[3] saṁsthitaḥ[5], UṀ mantreṇa [6]ca uttare[6]//

Ikaṅ mantra, MAṀ, pūrvvakoṇastha.[3]. Ikaṅ mantra, UṀ, dakṣiṇakoṇastha[3]. Ikaṅ mantra, UṀ, uttarakoṇastha[3].

The mantra MAṀ is to be placed in the eastern corner. The mantra AṀ is to be placed in the southern and the mantra UṀ in the northern corner.

Gaṇapatitattva 24-39 gives a detailed description of A U MA. MA A U is the utpattikrama of the tryakṣara mantra.

33

MAṀ devaśca Mahādevaḥ, AṀ Rudradevatām[7] smaret/
UṀ Śaṁkaraśca devaśca[8], trayo [9]devāḥ savarṇṇakāḥ[9]//

[10]Deyanta magave[10] smaraṇa. OṀ MAṀ Mahādevāya namaḥ svāhā, pītavarṇṇa nira[11]. OṀ AṀ Rudrāya namaḥ svāhā, antaraktavarṇṇa[12]. OṀ UṀ Śaṅkarāya namaḥ svāhā, kanakadrava varṇṇa nira[11]. Nahantāgave[13] yoga ri tĕñah niṅ hṛdaya.

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31. [1] TL punaḥ [2] T sajñeyam, L sājñeyam [3-2] TL [o]nastha [4-4] TL ma(L mā)ntrapūrvva [5] L sthitaḥ [6] TL ca uttare. [7-3] T [o]ta, L [o]tā [8] T omits [9-9] T devassavarṇṇakam, L devasavarṇṇakam [10-10] T deyantāgave [11] L omits [12] L raktavarṇṇa [13] T ni[o].

It is your duty to recite mantras. OṀ MAṀ salutation to Mahādeva of yellow colour. OṀ AṀ salutation to Rudra, who is of dark red colour. OM UṀ salutation to Śaṁkara who is of the colour of liquid gold. Thus you should perform yoga within the heart.

Saṅ Hyaṅ Mahājñāna 17: Tribhuvana-maṇḍala consists of Brahmābhuvana, Viṣṇubhuvana, and Rudrabhuvana. In its centre is a triangle on a lotus. It is the abode of Śiva. One who desires emancipation should concentrate on it.

34

mūlakaṇṭhe satattvajñaḥ[1], trināḍī yojitā[2] bhavet/
vyāhṛtan[3] tīrtham eva[4] ca, [5]ādigaṅgā mahāmṛtam[5]//
[6]Ikaṅ mūlakaṇṭha[6] trināḍī tattva nika. Ya tīrthagaṅgā ṅa, Brahmā-Viṣṇu-Īśvara[7] tattva nira.

The base of the throat (mūlakaṇṭha) is the place where three main nāḍīs merge. This is verily the holy Gaṅgā. They in quintessence are Brahmā, Viṣṇu and Īśvara.

35, 36

[8]sarvvākṣarāt tathā deva,[8] pañcākṣaram udāhṛtam/
[9]pañcākṣarāt tryakṣaram[9], tryakṣarāṇāṁ tvakṣaram[10]//
ekākṣaram udāhṛtaṁ, [11]tryakṣarāc ca viśeṣatam[11]/
[12]Oṁkāro paramo[12] jñeyaḥ, kāraṇam[13] mokṣam āpnuyāt//
Pira kari viśeṣa niṅ akṣara kabeh Pañcākṣara pinakaviśeṣanya. Viṣeṣa niṅ pañcākṣara, tryakṣara[14]. Viśeṣa niṅ tryakṣara[14], Oṁkāra. Ikaṅ Oṁkāra ya mārga niṅ aněmvākěn kamokṣan kamuṅ Kumāra.

Among all Syllables which are of distinction? The Five Syllables *(namaḥ Śivāya)* excels. The Three Syllables are superior to the Five Syllables. Oṁkāra exceeds the Three

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34. [1] L °jñā [2] yojitam [3] TL sa(L sa)hṛtam [4] TL evañ [5-5] L brāhmaviṣṇviśvaro tata [6-6] T ikanaṅ tundukapisakěp [7] L brahāviṣṇu

Gaṇapatitattva p. 91 gives a table of three nāḍīs, tryakṣara, prāṇāyāma and the deities. Vṛhaspatitattva 36-39 describes ten nāḍīs. Tattva Saṅ Hyaṅ Mahājñāna 19:

tripadam puṇḍarīkasya hṛdi mūle kaṇṭhe matam/
sarvvā nāḍīḥ samāhṛtya raśmayo hi harer iva//

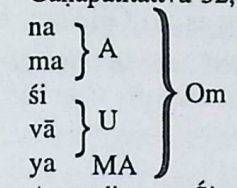
cf. Kṣurikopaniṣad:

tataḥ kaṇṭhāntare yogī samūhaṁ nāḍīsaṁcayam/
ekottaraṁ nāḍīśataṁ tāsāṁ madhye varā smṛtā//13//
chindennāḍīśataṁ dhīraḥ prabhāvād iha janmani//16//
tato viditacittas tu niḥśabdaṁ deśam āsthitaḥ/
nihsaṅgas tattvayogajño nirapekṣaḥ śanaiḥ śanaiḥ//19//
yathā nirvāṇakāle tu dīpo dagdhvā layaṁ vrajet/
tathā sarvāṇi karmāṇi yogī dagdhvā layaṁ vrajet//21//

35-36. [8-8] TL sa(L sā)vvākṣaran tathā devah [9-9] T °ram trayākṣaram, L °ra triyākṣaram [10] T tu yakṣaram, L tyayākṣaram [11-11] T tryākṣaro hi yamottamam, L tryākṣaro cca viśeṣatam [12-12] T °ram paramo, L °rañcamamo [13] T kāraṇa, L karaṇa, cf. Gaṇapatitattva 37-39: *paramasvargga-kāraṇam.* [14] T tryākṣara, L triyākṣara.

Syllables. Oṁkāra is the path that leads to emancipation, o Kumāra.

Gaṇapatitattva 32, 33 clearly brings out the relation between the Five, the Three and the One.



According to Śivamahāpurāṇa, Śiva is *śabdabrahmatanu.* No specific correlation between the syllables (vowels and consonants) and the five-syllabled mantra is given in this purāṇa.

evam śabdamayaṁ rūpam aguṇasya guṇātmanaḥ/
evam dṛṣṭvā maheśānaṁ śabdabrahmatanuṁ Śivam//
mahādevaṁ paraṁ brahma śabdabrahmatanuṁ param//
cintayā rahito rudro vācāpi manasā saha/
aprāpya tan nivartante vācyas tv ekākṣareṇa saḥ//

Gaṇapatitattva 51-53 describes the consecration of the vowels and consonants in the human body. The Five Syllables came out of the sarvākṣaras. In stanzas 37, 38 and 39 tryakṣaras are said to be the cause of heaven *(paramasvargakāraṇam).*

37

arddhacandraśca bindušca, nādo[1] *nādāntam eva ca/*
bindumātram ayaṁ deva[2]*, tadeva*[3] *bījam uttamam//*

Ikaṅ nāda, nādānta, bindu, arddhacandra, Oṁkāra pasamūhanya. Ṅhiṅ viśeṣa niṅ mantra kabeh, kamuṅ Kumāra.

The nāda, nādānta, bindu, ardhacandra and Oṁkāra form an aggregation. This is really supreme among all mantras, o Kumāra.

38

evam Oṁkāratattvaṁ[4] *hi, pañcadevasavarṇṇakam/*
saśabda Oṁkāro jñeyo[5]*, deva śṛṇuhi*[6] *Ṣaṇmukha*[7]*//*

Ikaṅ [8]**nādānta, nāda**[8]**, bindu, arddhacandra, Oṁkāra**[9]**, pada maśabda tika kalima. Ya ta rĕṅvakĕn kamuṅ Kumāra.**

The nādānta, nāda, bindu, arddhacandra and Oṁkāra form a pentad of categories of sound. O Kumāra, listen.

39

Oṁkāralakṣaṇam[10] *tattvaṁ,* [11]*vijñeyam aham eva ca*[11]*/*

Ikanaṅ[12] **Oṁkāra pinakāvaku kamuṅ Kumāra.**

Oṁkāraṁ na [13]*vinā cāham*[13]*, noṁkāro hi vinā*[14] *mayā*[15]*//*

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37. [1] T nāda, L nada [2] TL devam [3] T sā eva, L sa eva. 38. [4] T °tve L °tva [5] L °ra [6] TL śṛṇoti [7] TL sanmukham [8] T nādānta nāda [9] T viśva, cf. Gaṇapatitattva 25 viśva ṅaran saṅ hyaṅ Praṇava. 39. [10] T Okārallakṣaṇan [11-11] T yammahāmeva ca, L °yam mahāmevācchā [12] T ikana [13-13] T vinābhāvam, L vinabhāvām [14] L vina. [15] TL maya

Tandadi hana yan tan hana Oṁkāra, ya tan hana aku. Hana aku[16] hana Oṁkāra. Hana Oṁkāra hana aku.[17] Mataṅyan [18]kari aku[18] magave yoga.

O Kumāra, the Oṁkāra embodies me. Nothing exists, if there is no Oṁkāra, even I do not exist. If I exist, Oṁkāra exists. If Oṁkāra exists, I exist. Therefore I have to practise yoga.

40

Oṁkārākṣaramūrttikaṁ[19], nādanādāntabindukam/
sūkṣmatrayam idaṁ jñātvā[20], sa eva paramārtthavit[21]//

Ikanaṅ[22] bindu, nāda, nādānta: katiga pada sūkṣmanya. Yāvat vruh ika tĕlu, ya ta paramārtthavit, vruh riṅ paramārttha, ṅa.

The triad of bindu, nāda, and nādānta are the subtleties. One who knows these three knows the supreme reality, the paramārtha.

Sukṣmatraya is also known as niṣkala (Gaṇapatitattva 25). Compare Bhuvanakoṣa 366:

sarvveṣām api kūṭānāṁ praṇavam kūṭam uttamam/
nādanādāntabinduśca śarīraṁ niṣkalaṁ smṛtam//

In stanza 381 this triad is said to be tripuruṣa, niṣkala and Rudrakālaśiva.

41

netre nimīlya yatnena, bālārkkaśatabhāsvaram[23]/
hṛdayāntargataṁ[24] dṛṣṭvā[25], ātmānaṁ[26] viddhi[27] Ṣaṇmukha[28]//

Netra prĕmākna prayatna. Ton taṅ teja kadi rūpa saṅ hyaṅ Aditya lvirnira. Sira ta ātma ṅaranira. Hiḍĕpĕn hana riṅ hṛdayānta.

Close the eyes and exert. You will see light that equals the effulgence of the sun. This is called ātman. Visualize it in your innermost heart.

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[16] L haku [17] TL haku [18-18] L haku kāri. 40. [19] T °nām, L °nam [20] cf. Tattva Saṅ Hyaṅ Mahājñāna 63: *yaj jñātvā śarīre 'smin mucyate nātra saṁśayaḥ.* [21] L °rthavit [22] L ikaṅ 41. [23] T va°, L vālakāśatabhaśvaram. [24] TL °ntam gatam [25] T dhṛṣtva, L dhṛṣṭā [26] T utmāṇām, L ataṇam Cf. Yogaśikhopaniṣad 1.65: *śuddhe cetasi tasyaiva svātmajñānaṁ prakāśate.* [27] TL vidhi, cf. Bhuvanakoṣa 3 [28] T sanmukam, L sanakam

Compare Tattva Saṅ Hyaṅ Mahājñāna 62:

sūryyakoṭisahasrāṁśur hṛdayaṁ vimalaṁ śubham/
hṛdayānte padaṁ śūnyaṁ paraṁ kaivalyam ucyate//

Gaṇapatitattva 23:

hṛdayasthaṁ Sadāśivaṁ, hṛdayānte guhyālayam/
śūnyātiśūnyaṁ cintyate, paraṁ kaivalyam ucyate//

Bhuvanasaṁkṣepa 41-45 explains important yogic performances. By yoga, a yogīśvara gains emancipation(45). Stanzas 45-47 enumerate the constituents of Oṁkāra, their deities and colours. A yogīśvara performs yoga and with the help of meditation and concentration on Oṁkāra reaches the highest *(sūkṣmāt sūkṣmatara* and *śūnyāt śūnyatara).* Stanza 6 starts with niṣkala, and gives the descending order: niṣkala→mātra→nādānta→nāda→bindu→candra→viśva→tyakṣara→brahma→pañcākṣara→sarvākṣara. Out of these nāda, nādānta and bindu are sūkṣmatraya (40). Stanza 41 points towards pratyāhāra and dhyāna yoga. Dhyāna is twofold: saguṇa and nirguṇa. *(saguṇaṁ mūrtidhyānaṁ, nirguṇamātmayāthātmyam,*

42

aṅgulāṣṭayathāruddham,[1] vindhyādri-vidyutprabham[2]/
dṛṣṭaṁ lalāṭakarṇṇe ca[3], nādāntaṁ[4] jānīhi svaram//

Nayanaśrotra[4] tutupi riṅ aṅgula, ton taṅ teja kadi kilat, lavan vaṅkava lvirnya. Karĕṅö ta śabda niṅ nādānta kamuṅ Kumāra.

Close your eyes and ears with your fingers. You will see light that can be compared to the lightning that has just struck. You will hear the sound of nādānta, o Kumāra.

43

nāsāgrāṇāṁ[5] hi tad dṛṣṭam[6], nirmmalorddhvañca[7] vakṣyate/
amṛtajyotiṣatattvam[8], [9]bindudevaṁ hi Ṣaṇmukha[10]//

Ikaṅ teja katon iṅ ghrāṇaśikhā[11], ya ta bindudeva. Amṛtajyotiṣa tattva nika.

The light is visualized at the tip of the nose, this is bindudeva. Its essence is eternity illumined.

44

karṇṇau[12] netre tu sampīḍya[13], saśabdo[14] jvalano mataḥ[15]/
viśrūyate[16] mahānādaḥ, puṇyapāpapradāyakaḥ[17]//

[18]Ikaṅ karṇṇanetra tutupi śabdanya[18] karĕṅö riṅ ākāśa. Ikaṅ nādānta, kadi śabda niṅ ampuhan ghoratara tan pĕgat.

Close the eyes and ears, sound will be heard in the vacuum. The nādānta sounds like rumbling thunder, roaring uninterrupted.

Śāṇḍilyopaniṣad 1.10). *Ātmānaṁ viddhi ṣaṇmukha* leads to ātmayāthātmya. Stanza 44 explains mahānāda as the bestower of virtue or of sin. It points to the fifth yoga known as tarkayoga. Paramārtha is compared to ākāśa, but it is without any sound *(niḥśabda)*. Our text does not give a systematic description of ṣaḍaṅgayoga but the concept of dhāraṇayoga is clear in stanza 40, pratyāhāra and dhyāna in 41, prāṇāyāmayoga in 43, tarkayoga in 44 (for a detailed account of ṣaḍaṅgayoga see Vṛhaspatitattva 53-59, Gaṇapatitattva 3-9, Saṅ Hyaṅ Tattvajñāna 44-45)

42. [1] L °dam [2] T vindhyādrindhiyudham prabham, L vindhyādrindrayudam prabhām [10] L cchā [9-9] T vijivvaisvaram//nayaṇaśrota, L śabda ninada// yaṇaśrota 43. [5] L naśagramnam [6] L vaṣṭam [7] T °śca, L nirmmālodvañca [8] T °ṣaddṛṣṭam, L amṛtthajyotiśatvañca. Compare Dhyānabindūpaniṣad 40:

bhruvor madhye lalāṭe tu nāsikāyāstu mūlataḥ/
jānīyād amṛtasthānaṁ tad brahmāyatanaṁ mahat//

Śāṇḍilyopaniṣad 1.17: *Praṇava eva prāṇāyāmaḥ..... Akārāditryāṇām sarvakāraṇam ekākṣaraṁ.paraṁjyotiḥ praṇavaṁ bhavatīti dhyāyet...* and Gaṇapatitattva 49 and 50 deal with prāṇāyāma. In the comm. paraṁ brahma and praṇavajñāna, when combined, become jyotirūpa *...patĕmu nira saṅ hyaṅ brahma lavan saṅ hyaṅ praṇavajñāna niyataṅ dadyākĕn pañjyotirūpa. Ava sadākāla mahniṅ nirāvaraṇa. kadi teja niṅ maṇikta..... apan śuddha Śivasmṛti ṅa.* [9-9] T vindudevam hi sanmukam, L ya vindudevaṁ hitañca. [10] TL graṇaśika 44. [11] T karṇṇe, L kārṇṇe [12] TL sampidhya (L dya) [13] L sabda [14] TL matam [15] TL °śru° [16] TL °pradhāyike [17-17] L kadi śabda niṅ ghaṇṭa śabdanyan.

45

[1]nādāntāt tu[1] vadet tasmāt[2], sūkṣmāt[3] sūkṣmataraṁ padam/
śūnyāt[4] śūnyataraṁ viddhi, bindu-devaṁ[5] varānane//

Ikaṅ Oṁkāra Rudra devatanya. Arddhacandra Mahādeva devatanya. Bindu Śiva devatanya. Mātra Devaguru devatanya. Nahan de saṅ yogīśvara magave yoga. Ya ta mārgga niṅ pada mokṣa ika.

Rudra is the deity of Oṁkāra. Mahādeva is the deity of arddhacandra. Śiva is the deity of bindu. Devaguru is the deity of mātra. Thus a yogīśvara visualizes his yoga. This is the path to emancipation.

46, 47

Devaguru svavarṇṇaśca[6], ākāśam eva dharmmatā[7]/
paramavarṇṇadevaśca[6], tārakasvasamaprabham[8]//
Sadāśivasya varṇṇaśca, bālārkkaśatabhāsvaraḥ[9]/
Śivas sphaṭikavarṇṇaśca[6], lohadravaśca[10] Rudrakaḥ[11]//

Bhaṭāra Devaguru kadi[12] lvirnira, tanpavarṇṇa. Bhaṭāra Paramaśiva, kadi rūpaṅana kanakanibha.[13] Rūpa nira bhaṭāra Sadāśiva, kadi rūpa saṅ hyaṅ Āditya, vahu mijil lvirnira. Bhaṭāra Śiva, kadi rūpa niṅ maṇik sphaṭika lvirnira. Bhaṭāra Rudra, kadi vĕsidrava rūpa nira.

Lord Devaguru has no colour. Lord Paramaśiva is like gold. Lord Sadāśiva shines like the rising sun. Lord Śiva is like the jewelline crystal. Lord Rudra is like molten iron.

Vṛh. 7-14 defines Śivatattva, Sadāśivatattva and Paramaśivatattva. Tat. 3-5, Gaṇ.45-47, 51-53, 54-55. In Bhuvanasaṁkṣepa 104 these three represent three kinds of emancipation (trikaivalya).

48

punar mantreṇa saṁyuktaṁ,[14] pañcākṣaraṁ[15] tu saṁnyaset/
pañcākaraṁ[16] vijijñeyaṁ,[17] śṛṇu putra prayatnataḥ[18]//

Oṁ, Dhoṁ, Joṁ, Baṁ, Ñaṁ, nahan taṅ mantra lima, pinakāvak niṅ pañcavāra. Vruhanta kamuṅ Kumāra.

Om, Dhoṁ, Joṁ, Baṁ and Ñaṁ are the five mantras. They embody the five-day week. You should know them, o Kumāra.

---

45. 1-1 TL nā (L na)dāntasya [2] TL tasmin [3] TL sūkṣma [4] TL śūnya [5] TL vindurdevam (T va). Comm. gives mantra. It shouid be mātra See stanza 6: niṣkala→mātra→nādānta→nāda→bindu. Compare Dhyānabindūpaniṣad 2:

bījākṣaram paraṁ binduṁ, nādaṁ tasyopari sthitam/
saśabdaṁ cākṣare kṣīṇe, niḥśabdaṁ paramaṁ padam//

46-47. 6 TL °ñca [7] L °tah [8] L tārakasya° [9] TL vā° [10] TL °sya [11] TL °kam [12] L kdi [13] TL kanakanimatā (L tha).

48. [14] TL °ktah [15] T °kṣarās [16] TL °ra [17] TL °yah [18] TL °tāh.

49

[1]saptavārasya sannyāsaṁ[1], samantraṁ savidhiṁ[2] śṛṇu/
[3]ṬAṂ, ṬHAṂ, ḌAṂ, ḌHAṂ, ṆAṂ, YAṂ, LAṂ, nahanta mantrāvak niṅ saptavāra.
ṣaḍvāramantrasanyāsaṁ[4], saha bījena tvaṁ[5] śṛṇu//
TAṂ, THAṂ, DAṂ, DHAṂ, BAṂ, BHAṂ, nahan taṅ mantra ṣaḍvāra.

ṬAṂ, ṬHAṂ, ḌAṂ, ḌHAṂ, ṆAṂ, YAṂ and TAṂ are the mantras embodying the seven-day week.

TAṂ, THAṂ, DAṂ, DHAṂ, BAṂ, BHAṂ are the mantras of the six-day week.

bīja	names of the days	deities	microcosm
five-day week			
OṂ			
DHOṂ			
JOṂ			
BAṂ			
ÑAṂ			
six-day week			
TAṂ	tuṅgle (107)	Hari (108)	eunuch (108)
THAṂ	haryyaṅ	Mahādeva	wife
DAṂ	vurukuṅ	Brahmā	husband
DHAṂ	paniron	Hari	impotent
BAṂ	vas	Mahādeva	father
BHAṂ	mavulu	Brahmā	mother
seven-day week			
ṬAṂ	Ravi	Ravi (109)	man (109)
ṬHAṂ	Soma	Soma	woman
ḌAṂ	Aṅgāra	Aṅgāra	man
ḌHAṂ	Budha	Budha	brahmacārī
ṆAṂ	Vṛhaspati	Vṛhaspati	man
YAṂ	Śukra	Śukra	woman
LAṂ	Śani	Śani	klīva

50

pitṛpiṇḍam nyaset mantram//
VAṂ, ŚAṂ, ṢAṂ, nāhan taṅ mantrāvak niṅ pitara.

The mantras embodying ancestors are VAṂ, ŚAṂ, ṢAṂ

51

PAṂ pṛthivīṁ[6] ca saṁnyasya, GOṂ ākāśaṁ[7] tathaiva ca/
[8]Sūryacandrapratiṣṭhāṁ[9] ca, ROṂ SOṂ mantreṇa ca nyaset[8]//

---

49. [1-1] TL saptavāranya (L sya) snyasya [2] T sāvidhi, L savidhi [3-3] T VAM, VAM, DHAM [4-4] TL ṣadvāramantrasanyasya [5] TL te 51. [6] T °vi, L pṛtivi [7] TL °śas [8-8] L Roṁ sūryyañcayate namaḥ/Comm. candra prati sannyaset. Skt. will be: ROṂ sūryyāya te namaḥ, Comm. candram pratisannyaset. [9] T pratiṣṭhe.

Ikaṅ mantra PAṀ pinakapṛthivī. Ikaṅ mantra GOṀ pinakākāśa. Ikaṅ mantra ROṀ pinakāditya. Ikaṅ mantra SOṀ pinakasoma ika.

PAṀ is the mantra for earth. GOṀ is the mantra for sky. ROṀ is the mantra for sun, and SOṀ for the moon.

52

Devagurupratiṣṭhāyāḥ[1] ***KLOṀ*** *mantraṁ sahavarṇṇakam*[2]//

Ikaṅ mantra KLOṀ pinakagurupāda ika

The mantra KLOṀ represents the feet of the Guru (Śiva).

53

Nandīśvara-mahākālau[3]*, dvārādhipau*[4] *pratiṣṭhitau*[5]*/*

KOṀ DHOṀ mantreṇa saṁyuktau[6]*, paṇḍitaiḥ suprayatnataḥ//*

Ikaṅ mantra KOṀ pinakanandīśvara, DHOṀ pinakamahākāla. Nāhanta deya saṅ paṇḍita sumaṅsipta sira.

The mantra KOṀ is for Nandīśvara and DHOṀ for Mahākāla. Thus in brief are the duties of the wise.

54

evaṁ bhuvanaṁ saṅkṣiptaṁ [7]*samantraṁ savidhiṁ*[7] *śṛṇu/*

devatābhyaś caruṁ[8] *dadyāt*[9]*, paṇḍitaiḥ*[10] [11]*paraṁ gopitam*[11]//

Samaṅkana lvir nikaṅ mantra, karĕṅö denta kamuṅ Kumāra. Sahavidhimantra mvaṅ carunya, gopitanta ya de saṅ paṇḍita.

These are different kinds of mantras, o Kumāra, which you have heard together with their rites and offerings. They should be kept secret by the wise.

55

utpatti-sthiti-līnāntam[12]*, sarvvadevapralīnakam*[13]//

Ika ta kabeh kamuṅ Kumāra, yeka paṅavak utpatti sthiti[14] **pralīna**[15] **kramanya.**

All these (from the highest to the lowest, niṣkala to man), o Kumāra, are created, they exist and are absorbed back.

56

evañ janmāni[16] *sarvvāṇi, pakṣīsthāvarajaṅgamāḥ*[17]*/*

[18]*gṛhyate vecchā sarvveṣāṁ*[18]*, sarvvakāmadhṛtāmṛtaḥ//*

Sakveh nikaṅ sarvvajanma, yatika ilaṅ[19] **ri patĕmu niṅ antyapralaya kamuṅ Kumāra.**

---

52. [1] T °ṣṭhāṇām, L °ṣṭhaṇām [2] L sahavarṇṇa 53. [3] T °lo [4] TL °po [5] TL °tah [6] TL °ktah 54. [7-7] T samantreṇa vidhih, L samantrenanadhah [8] T devatāsocarum, L devataḥ sacarum. [9] T dādyat, L dadyat [10] L °tah [11-11] TL paragopitam 55. [12] TL °ṇāntam [13] T °līṇakam, L liṇākam [14] T omits [15] T °ṇa, L °ṇā 56. [16] L janmani [17] TL °mah [18-18] T gṛhyate vai ca sarvveṣām, L gṛhyataivecchā sārvvaṣām [19] L hilaṅ.

O Kumāra, all kinds of living beings are annihilated at the end of the world.

57

anityañ jīvitaṁ loke, anityo[1] dravyasañcayaḥ/
anityaḥ[1] priyasaṁyogaḥ, [2]anityañ[1] janmamāśanam[2]//

Ikaṅ hurip mvaṅ dṛvya, janma tan lanā,[3] tan hana riṅ loka. Priyasaṁyoga ikaṅ janma, yeka tan lanā svabhāvanya.

Life and belongings of living beings are unstable. These do not have a permanent existence in the world. By nature union with beloved ones is not for ever.

58

pṛthivī codake līnā[4], udakaṁ tejasi līnam/
tejo[5] līnaṁ[6] tathā[7] vāyau[8], vāyur līnam ākāśe 'pi[9]//

Ikaṅ lĕmah ilaṅ, [10]matĕmahan vvai[10]. vvay ilaṅ matĕmahan teja. Teja hilaṅ matĕmahan bāyu. Bāyu hilaṅ matĕmahan ākāśa.

The earth merges to become water. The water merges to become light. The light merges to become air. The air merges to become ether.

Stanzas 58-63 give līnakrama. Following this reverse order one attains nirvāṇa (64-67). Bhuvanakoṣa 137, 138 also give its mantra OṀ AṀ namaḥ. These five gross elements dissolve into five tanmātras, the subtle elements→ahaṅkāra, the ego. The mantra is OṀ TAṀ namaḥ (139). And Ego→ intellect→unmanifested→puruṣa→brahmā→niṣkala. From mahābhūtas to niṣkala five mantras with sa ba ta i as bījas are given (137-143). But our text gives five mahābhūtas and then sixteen deities. These five gross elements are not described in the utpattikrama for they belong to Pradhānaśāstra. Umā already knew Pradhāna(1).

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57. [1] TL anitya [2] This line is not clear. This stanza occurs at many places in OJ literature with variations. Ślokāntara 9 begins with *anityo dravyasañcayaḥ* and its last part is *tasmād dharmaṁ samācaret.* Compare Sārasamuccaya 37 and 390. Its Skt. parallels are quoted in Ślokāntara p. 53-57. [3] Cāṇakyarājanītiśāstra 8.25 *asthiram* instead of *anityam.* tan lanā is the translation of *asthiram.* 58. [4] T līṇam, L liṇam [5] T tejah, L tejā [6] T līṇan, L liṇān [7] L tata [8] T bāyuh, L bāyu [9-9] T bāyuh līṇantu kepita, L bāyu liṇantu kepithā [10-10] T matĕmaha vvay, L matĕmahan vay.

Dissolution Of Gross Elements And Deities Into The Subtle

Sūkṣma=The Subtle
↑
63 Nirvāṇa→anāmaka→nirāśraya
↑
Śiva
↑
Puruṣa
↑
62 Mahādeva
↑
Rudra
↑
Īśvara
↑
Viṣṇu
↑
Brahmā
↑
61 Paśupati
↑
Śaṁkara
↑
Satya
↑
60 Dharmma
↑
Kāla
↑
Mṛtyu
↑
Krodha
↑
Viśva, Oṁkāra
↑
59 Kāma
↑
Ether
↑
Wind
↑
Light
↑
Water
↑
58 Earth

For evolution and consecration of deities see chart in st.9. It does not give gross elements. From Kāma to Dharma the order is the same. After that there are differences.

59-63

Kāmo Viśve ca līnaśca,[1] *[2]Viśvo līnaśca Krodhake*[2]*/*
[3]Krodho līnaśca Mṛtyau ca[3]*, [4]Mṛtyur līnaśca*[4] *Kālake//*
[5]Kālo līnaśca Dharmme[5]*, [6]Dharmmo līnastu*[6] *Satyake/*
Satyaṁ[7] *līnañca Śaṅkare, Śaṅkaraḥ*[8] *Paśupatike//*
Paśupatiśca Brahmaṇi[9]*, Brahmā*[10] *Viṣṇvīśe līyate*[11]*/*
Īśvaro Rudralīnaśca[11]*, [12]Rudro līnastu Devake*[12]*//*
[13]Devaḥ Puruṣe līyate[13]*, Puruṣaśca Śive bhavet*[14]*/*
Śivaśca Nirvvāṇalīnaḥ[15]*, Nirvvāṇañca*[16] *anāmake*[17]*//*
Anāmakaśca[18] *sūkṣmatve,*[19] *sadāmokṣaśca*[20] *he vidhi/*
Sarvvaśaṅkaro[21] *nāśānte, na sandehastu*[22] *Ṣaṇmukha*[23]*//*

Bhaṭāra Kāma hilaṅatĕmahan Viśva. Bhaṭāra Viśva hilaṅatĕmahan Krodha. Bhaṭāra Krodha hilaṅatĕmahan Mṛtyu. Bhaṭāra Mṛtyu hilaṅatĕmahan Kāla. Bhaṭāra Kāla hilaṅatĕmahan Dharmma. Bhaṭāra Dharmma hilaṅatĕmahan Satya. Bhaṭāra Satya hilaṅatĕmahan Śaṅkara. Bhaṭāra Śaṅkara hilaṅatĕmahan Paśupati. Bhaṭāra Paśupati hilaṅatĕmahan Brahmā[24]. Bhaṭāra Brahmā[24] hilaṅatĕmahan Viṣṇu. Bhaṭāra Viṣṇu hilaṅatĕmahan Īśvara. Bhaṭāra Īśvara hilaṅatĕmahan Rudra. Bhaṭāra Rudra hilaṅatĕmahan Mahādeva. Bhaṭāra Mahādeva hilaṅatĕmahan Puruṣa. Bhaṭāra Puruṣa hilaṅatĕmahan Śiva. Bhaṭāra Śiva hilaṅatĕmahan Nirvvāṇa. Bhaṭāra nirvvāṇa hilaṅatĕmahan nirāśraya. Maṅkana lvir niṅ lakṣaṇa kamuṅ Kumāra. Sampun pva[25] vruh irika, niyata tumĕmuṅ kanirvvāṇan, ṅa.

Lord Kāma (Love) merges to become Viśva. Viśva (World) merges to become lord Krodha. Lord Krodha (Anger) merges to become lord Mṛtyu. Lord Mṛtyu (Death) merges to become lord Kāla. Lord Kāla (Time) merges to become lord Dharmma. Lord Dharmma (Religion) merges to become lord Satya. Lord Satya (Truth) merges to become Lord Śaṅkara. Lord Śaṅkara merges to become Paśupati. Lord Paśupati merges to become Lord Brahmā. Lord Brahmā merges to become Viṣṇu. Lord Viṣṇu merges to become Īśvara. Lord Īśvara merges to become lord Rudra. Lord Rudra merges to become lord Mahādeva. Lord Mahādeva merges to become Puruṣa. Lord Puruṣa merges to become Śiva. Lord Śiva merges to become Nirvāṇa. Lord Nirvāṇa merges to become Nirāśraya. O Kumāra, these are the aspects you should know and surely you will attain nirvāṇa.

59-63. [1-1] TL kāmaviśvañcalī(L li)ṇañca [2-2] TL viśvalīṇa(L līṇā)ñca krodhakah [3-3] TL krodhaṁ lī(L li)ṇañca mṛtyuñca [4-4] TL mṛtyulī(L li)ṇantu [5-5] TL kāla lī(L li)ṇañca dharmma(L ā)ya [6-6] T dharmmalīṇantu, L dharmmāliṇāntu [7] TL satya [8] TL °ro [9] TL Brāhmāṇi [10-10] T viṣṇviśālīṇa yate, L viṣṇuśā liyate [11] T °ṇañca, L °liyañca [12-12] T rudralīṇantu devake, L rudralīṇāntu deveke [13-13] T devaśca puruṣe liye, L devāśca purus liye [14] L bhāvet [15] T nibbāṇalīṇam, L nirbbhāne liṇam [16] T °bba°, L °bbha° [17] L anamāke [18] T °ñca, L anamākañc [19] TL °tva [20] TL °ñca [21] TL °ra [22] TL °hantu [23] TL sanmukam [24] TL Brāhmā [25] L omits.

64

Kumāra uvāca. Matakvan saṅ Kumāra ri Bhaṭāra, liṅ nira.

Śivapadaṁ[1] mahāsūkṣmaṃ[2], acintyaṁ[3] mandabuddhibhiḥ/
durgrāhyañca[4] maheśānam[5], [6]sadṛṣṭāntaṁ bravīhi[6] me//

Atyanta mahāsūkṣma niṅ anāśraya liṅ pada Bhaṭāra ri kami. Ndah [7]tumaña ṅhulun irika[7], durgrāhya[8] tanpapramāṇa. Ya ta mataṅyan varah ṅhulun riṅ[9] dṛṣṭānta. Mārgganyan kapaṅguha de rānak bhaṭāra. Maṅkana liṅ saṅ Kumāra.

Kumāra said to the Lord: The Lord has instructed me in that Anāśraya (st. 63 nirāśraya) which is very subtle. I want to enquire of you again. As it is difficult to perceive and beyond proof, please enlighten me by analogy, so that I may find the way. Thus spoke Kumāra.

65

[10]Īśvara uvāca[10]. Sumahur Bhaṭāra, liṅ nira.

[11]na dūraṁ na samīpasthaṁ, nāntaraṁ na bahis tathā/
nādho[12] norddhvaṁ sadā vāpi, vyāpakaṁ [13]viddhi putraka[13]//

Ikaṅ nirvāṇapada kamuṅ Kumāra, tarmmadoh tanmapṛĕk, taniheṅ tan iṅ aṇḍa, tan i jro, tan i[14] sor tan i ruhur. Nyaṅ kaliṅanya, sadā vyāpaka[15] riṅ aṇḍa kabeh, kamuṅ Kumāra. Pinakaśūnya niṅ śūnya, pinakasūkṣma niṅ sūkṣma, lĕvih tapar paḍa kaliṅanya.

The Lord answered in the following words. O Kumāra, this nirvāṇapada is neither far nor near, it is neither without the world nor within, it is neither low nor high. It follows that it permeates the entire universe. O Kumāra, it is the void of the void, subtle of the subtle. It is supreme and incomparable.

66

Matakvan saṅ Kumāra, [16]liṅ nira[16].

sarvvajñānam[17] Maheśeṇa[18], sarvvatattvañca bhāvitam[19]/
līnajñānan[20] tu sūkṣmatvam[21], atisūkṣmam acintitam//

Ikaṅ jñāna kabeh lavan tattva, Bhaṭāra mājarakĕn ya. Ikanaṅ nirvāṇapada[22] vĕkas niṅ jñāna, sūkṣma niṅ sūkṣma ya, acintitam, tan kahiḍĕp deniṅ aṅhulun.

Kumāra enquired. The Lord has explained the whole of knowledge and its quintessence. Nirvāṇapada is the finality of knowledge. It is subtle of the subtle. It is beyond perception.

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64. [1] L °pāda [2] T °mah, L °ma [3] TL °ntya [4] TL dugrahyañca. Cf. Bhuvanakośa st.10 Śiva is durjñeya. [5] L mahiśanam [6-6] TL sadṛṣa(L ṣta)nta bravihi [7] T tumañahaṅhulunirikā [8] TL durgrahya [9] L omits. 65. [10-10] L Īśvarovāca [11-11] L omits the Sanskrit stanza. [12] T nādhaḥ [13-13] T vetti putrakaḥ [14] L iṅ [15] Compare Vṛh. 7-10 where it defines Paramaśivatattva:

aprameyam anirdeśyam anaupamyam anāmayam/
sūkṣmaṁ sarvvagataṁ nityaṁ dhruvam avyayam īśvaram//7//
vyapakatvāc ca sarvvagam, nityākāreṇa śūnyatvam, anupalabhyatvāt sūkṣmam.....(8-10)

66. [16-16] L omits [17] TL °na [18] TL maheśāna [19] TL °tah [20] TL li° [21] TL °tva [22] L nirbbhaṇapāda. Compare Brahmavidyopaniṣad 36: *jñānena jñeyam ālokya paścāj jñānaṁ parityajet.*

67

atisūkṣmaṁ mahājñānaṁ, brūhi tattvajña [1]he Vibho/
Śiva prasīda sūkṣmatvād[1], na [2]gṛhītam asaṅgataḥ[2]//

Ikaṅ mahājñāna mahāsūkṣma. Ndah[3] Bhaṭāra vruh ri[4] kaliṅanya. [5]Mataṅyan saṁśaya ṅhulun[5], apan tan kapaṅguh pavarah Bhaṭāra ri ṅhulun, tan kahiḍĕp deninhulun.

This supreme knowledge is very subtle. Only the Lord knows its meaning. As I still have doubts I am unable to understand the teachings of the Lord. I cannot perceive them.

68

[6]Maheśvara uvāca[6]. Mājar Bhaṭāra ri saṅ Kumāra, liṅ nira.

he putra, he [7]devi caiva[7], sarvvasandehanāśanam/
vakṣyāmi[8] śṛṇu sūkṣmañca[9], [10]me tvam ākhyātaṁ manyase[10]//

Ikāna sandehanta, irikaṅ jñāna tan katĕmunya denta. Hayva[11] kita saṁśaya. Apan ikāku mavarah[12] katĕmvanya donya. Rĕṅvakĕn vuvus mami kamuṅ Kumāra.

Maheśvara explained to Kumāra: you have doubts because you have not apprehended the knowledge. Now you should have no more doubts, because of my instruction. You will comprehend it. O Kumāra, listen to my words attentively.

69

manena[13] śūnyatā yasmin, tadā[14] cittasya[15] śūnyatā[16]/
śūnyatā[16] sarvvatattvānām[17], [18]sā eva paramaṁ śivam[18]//

Manaḥśūnyatā[19], cittaśūnyatā[19], jñānaśūnyatā[20]; yāvat śūnyata[21] ika kabeh, yāvat kapaṅguh ikaṅ paramaniṣkala[22] denta. Ndya lvirnya jñānaśūnya nihan.

The emptiness of mind, the emptiness of consciousness, the emptiness of knowledge leads to the final emptiness. Thereafter one attains the supreme niṣkala. Such is the nature of the knowledge of emptiness.

Compare Bhuvanakoṣa 244:

sarvvatattvam aśeṣeṇa yadi śūnyapadaṁ manaḥ/
śūnyatvaṁ manasi prāpte so 'yam śuddhātinirmalam//

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67. [1-1] TL eva bhoḥ/Śivaprasāda (L ddha) sūkṣmatvā (L mātva) [2-2] TL gṛhitvamasaṅgatā (Lta) [3] L ndan [4] L omits [5-5] L liṅ niṅhulun 68. [6-6] TL Maheśvarovāca (L vaca) [7-7] L deviñcaiva [8] L °ma [9] T sūkṣmajñā [10-10] T mohitakyātimanyate, L ta sandovati mānyate [11] T hayva ta [12] K adds/(daṇḍa)

Compare Mah. 85-86:

śiṣyānugrahabodhane etat te maṅgalaṁ dadmaḥ//85//
mahājñāne mahātattvaṁ, samāptā iha saṁśayāḥ/
ātmaliṅge Śivaḥ sthitaḥ, śūnya-śunyāntare tathā//86//

69. [13] TL nānena [14] TL kadā [15] TL cidasya [16] L śūnyāta [17] TL sa(Lsā)rvvatah tattvam [18-18] T sada paramañchivam, L eva sa paramañcivam [19] T °ta, L °nyāta [20] L °nyāta [21] L °nyāta/ (with daṇḍa) [22] L paramāniṣkāla

According to Mah. 84 both manifest(vyakta) and unmanifest (avyakta) are to be abandoned:

mahājñāne mahāguhyaṁ, sarvvabhāveṣu nityaśaḥ/
vyaktāvyakte parityājye, upadeśo nigadyate//

Bhuvanasaṁkṣepa 73 clearly states that both sahālambanayoga and nirālambana-śūnyatā should be abandoned by the yogīśvara, who wants to obtain liberation. Liṅgamahāpurāṇa 2.55.6-17 describes five kinds of yoga: mantrayoga, sparśayoga, bhāvayoga, abhāvayoga and mahāyoga:

bhāvayogas samākhyātaś cittaśuddhipradāyakaḥ///13//
śūnyaṁ sarvaṁ nirābhāsaṁ svarūpaṁ yatra cintyate/
abhāvayogaḥ samproktaś cittanirvāṇakārakaḥ//14//
nīrūpaḥ kevalaḥ śuddhaḥ svacchandaṁ ca suśobhanaḥ/
anirdeśyaḥ sadālokaḥ svayaṁvedyaḥ samantataḥ///15//
svabhāvo bhāsate yatra mahāyogaḥ prakīrtitaḥ//16//
nirmalo kevalo hi ātmā mahāyoga iti smṛtaḥ//17//

70

na cittaṁ[1] cintayed ātmā, na cittaṁ[1] cintakarmaṇi[2]/
na cittaṁ[1] cinta saḥ tattvam//

Kaliṅanya, ikaṅ citta tanpacetana[3] ika, sadā nitya karmma, ya ta[4] jñānaśūnya ṅa.

It means that citta is beyond consciousness and is ever in action. It is the knowledge of Emptiness.

71

koṣṭhaḥ[5] dṛṣṭiḥ rateḥ ruddhaś[6], cendriyaṁ[7] na vipaścitaḥ/
Śivaś carati na datvā[8], [9]tasmāt mokṣakam ucyate[9]//

Ikaṅ akṣi karva, ghrāṇa karva, tutuk manah tan vineh umiḍĕpa savişayanya. Yatika yoganidrā[10] ṇa. Kapaṅguhaniṅ Śiva krīḍan donika kamuṅ Kumāra.

When both the eyes and nostrils, mouth and mind do not indulge in their respective objects then it is known as yoganidrā. O Kumāra, you will attain Śiva, your aim should be to please him.

72

[11]Kumāra uvāca[11]. Matakvan muvah saṅ Kumāra, liṅ nira.

yogino[12] yena [13]muktās tam[13] [14]Mahāśaṅkaraṁ[15] saṁsmaret[14]/
viraktāḥ[16] sarvvabhāveṣu, Śivaśaktiprobodhakāḥ[17]//

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70. [1] TL cinta, comm. has citta. [2] L cintakārmmani. [3] L °ttana [4] TL tā
Compare Tejobindūpaniṣad 3.14:

dehabhāvavihīno'smi cintāhīno'smi sarvadā/
cittavṛttivihīno'smi cidātmaikaraso 'smyaham//

and also: *yac cintyaṁ tad asad viddhi//53//*

71. [5] L noṣṭaḥ [6] TL ruddhaḥ [7] TL °yo [8] L datva [9-9] T kasmāt mokṣakamūcyate [10] Gaṇ 51-53 gives a detailed account of yoganidrā, which leads to Śivapada 72. [11-11] TL Kumārovāca (L vacā) [12] TL °na [13-13] TL muktantat [14-14] L omits [15] T °ra [16] TL °ktaḥ [17] TL Śivaśāntipravodhakaḥ.

Ika saṅ ṛṣi vinarah de Bhaṭāra irikaṅ jñāneṣṭi. Ya ta mataṅyan kapaṅguhanikaṅ kamokṣan de nira. Mari maśarīra. Vĕnaṅ nyan tumiṅgalakĕn sarvvopabhoga kabeh. Dumehnya maṅkana saṅka ryyasih Bhaṭāra iriya hetunya.

Kumāra asked. The sages are instructed by the Lord in this insight into knowledge. And this is the reason that they have attained emancipation and are not reincarnated. They are able to leave all enjoyments. The reason of their achieving this stage is the grace of the Lord.

Gaṇ. 54, 55 mentions different kinds of dhyāna. Śivadhyāna is for the annihilation of major sins (mahāpātakas), Paramaśivadhyāna results in mokṣa. Mahādevadhyāna is for the benefit of the world. Śaṅkara-dhyāna is for success in all endeavours. If one wants to have the grace of the Lord one should practise Īśvaradhyāna.

By Śiva's wisdom and grace a yogī gets rid of the world and becomes one with Him.

tena yogena sahasā śaivī prajñā prajāyate//19//
prajñayā paramaṁ jñānaṁ acirāl labhate sthiram/
prasīdati Śivas tasya yasya jñānaṁ pratiṣṭhitam//20//
prasādāt paramo yoga ya śivam cāparokṣayet/
śivāparokṣāt saṁsārakāraṇena viyujyete//21//
tataḥ syān muktasaṁsāro, muktaḥ Śivasamo bhavet//22//

Śivamahāpurāṇa 7.32.19-22, p. 538.

73

[1]Īśvara uvāca[1]. [2]Muvah umarah[2], liṅ nira.

sahālambanayogaś ca[3], nirālambanaśūnyatā[4]/
[5]dvayaṁ doṣāya mokṣārthe[5], tau[6] tyajet paṇḍitaḥ[7] sadā/

Ikanaṅ sahālambana humiḍĕp vastu[8], tanhana hikaṅ pada. Nirālambana humiḍĕp vastu hana tanhana. Ikaṅ maṅkana rva yateka haryyakĕna denta.

Īśvara instructed again. Sahālambana is to meditate on things which do not exist. Nirālambana is to meditate on things which exist and do not exist. You should abandon both of them.

Liṅgamahāpurāṇa 2.55.6-24 mentions five types of yoga: mantrayoga, sparśayoga, bhāvayoga, abhāvayoga and mahāyoga.

Vijñānabhairava (Kashmir Sanskrit Texts) p. 130 describes nirāśraya-dhyāna:

dhyānaṁ hi niścalā buddhir nirākārā nirāśrayā/
na tu dhyānaṁ śarīrākṣimukhahastādikalpanā//46//

Gaṇ. 5 explains dhyānayoga as:

nirdvandvaṁ nirvikārañca nissakalam acalaṁ tathā/
yad rūpaṁ dhyāyate nityaṁ tad dhyānam iti kathyate//

Vṛh. 48 defines paramārtha as *sadbhāvena parityaktam* and *asadbhāva-vivarjitam.*

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73. [1-1] TL īśvarovāca (L cā) [2-2] L omits [3] TL °lambhana° [4] TL °lambanaśūnyatam [5-5] T dvāyedoṣantam mokṣāntam, L dvayedoṣantu mokṣantam [6] TL sah [7] T °to, L pāṇḍito [8] L omits punctuation mark.

74

[1]yogijñānaṁ yan mokṣārtthaṁ[1], sarvvabhāvā[2] vinaśyanti[3]/
[4]mukto bhaved dhi[4] paṇḍitaḥ, nityam [5]sūkṣmam acintitam[5]//

Ikaṅ jñānācintya[6] sūkṣma ya. Ya ta mokṣārttha, mārgga niṅ aněmvākěn kamokṣan ri saṅ yogīśvara. Ya umilaṅakěn sarvvapāpa[7] kabeh.

This ineffable knowledge is subtle. It is for emancipation. It is the path that leads the yogīśvara to attain emancipation. It destroys all sins.

Yogīśvara attains mokṣa through *śuddhajñāna* (Gaṇ. 44), and *jñānabhyudreka* (Vṛh. 52).

75

Devi putra mahāpraśnaṁ[8], hyāgamajñānam uttamam/
[9]sarvvaśāstreṣu viśeṣam, atisūkṣmaṁ[9] viśeṣataḥ//

Ikaṅ patakvanta ri kami, kumuṅ Kumāra, mvaṅ kita bhaṭārī. Huvus tanpaśeṣa ikaṅ jñāna kabeh. Ya ta sāmpun kavarah den mami[10] ri kita. Mahāsūkṣma viśeṣa niṅ sūkṣma kabeh.

O Kumāra and you Bhaṭārī, you have asked me a question. The entirety of knowledge, I have already imparted to you. It is indeed very subtle, it excels all subtleties.

76

[11]Kumāra uvāca1[1]. Liṅ saṅ Kumāra.

sarvvadevapralīnāddhi[12], sarvvaśāstravināśataḥ/
atisūkṣmaṁ[13] bhaved[14] divyaṁ, nirakṣaraṁ[15] nirātmakam//

Ikanaṅ[16] atisūkṣmajñāna pavarah bhaṭāra ri ṅhulun. Nirakṣara ya. Ya ta kalīnaniṅ[17] devatā kabeh, lavan śāstra kabeh. Ya ta sinaṅguh věkas niṅ paramasūkṣma, Nirātmā ya[18], luput [19]saṅka riṅ ātmā[19].

Kumāra affirmed: the Lord has instructed me in extremely subtle knowledge which is beyond logos. All the deities as well as all the scriptures merge into it. It is known as the acme of the Supreme subtle. It is beyond the soul. In it merges the fundament of the soul.

Comm. on Gaṇ. 1 gives five types of ātman (pañcātmā): ātmā, parātmā, antarātmā and śūnyātmā. They are gathered in Śivātmā. On death this Śivātmā enters Śivamaṇḍala. Here it has no characteristic (svabhāva). Gaṇ. 7 describes śūnyātmā:

Oṁkāram hṛdaye sthāpya tattvalīne śivātmakam/
śūnyātmā na ca śṛṇoti dhāraṇam iti kathyate//

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74. 1-1 TL yogījñānasya mokṣartthaḥ (L tvaḥ) 2 T sarvvābhāvaiḥ, L sātvabhaveḥ 3 T °ti, L vinasyati 4-4 TL mokṣam bhavetti (L ti) 5-5 TL sūkṣmāya cintitam 6 T adds punctuation mark 7 L sī kinahananiṅ papā. 75. 8 TL °pṛsnam 9-9 TL sarvvaśāstra viśeṣe(L ṣa)na/atisūkṣma 10 L de mami. 76. 11-11 T Kumārovāca, L Kumarovacā 12 TL °pralīṇāni 13 TL °kṣma, cf. Mah. 75: *sūkṣmajñānabhāvasthitam* 14 TL °t 15 T °rā°, L nirākṣara. Compare Mah. 67:

nirakṣaraṁ bhaven nityaṁ nissattvaṁ caiva niṣkalam/
nīrūpaḥ sarvvabhāveṣu mokṣa eṣa prakīrtitaḥ//

16 L ikaṅ 17 TL kalīṇaniṅ 18 L yā 19 T saka riṅ atmā, L saṅka riṅ hatma

Mah. 68, 69 mention ātmā=Viṣṇu, antarātmā=Brahmā, paramātmā=Rudra, and atyantātmā=Śiva, it is śūnya.

77

[1]Śivānugraheṇa sūkṣmaṁ[1], tava saṁdehanāśanam/
[2]sarvvatattveṣv asandeḥ[2], Śivānugrahakāraṇāt[3]//

Ikanaṅ jñāna[4] anugraha bhaṭāra ri ṅhulun. Mahāsūkṣma ya. Hilaṅ sandeha ni ṅhulun ri sarvvatattva kabeh, [5]de pavarah bhaṭāra[5], saṅka ryyanugraha bhaṭāra hetunya.

This knowledge is the grace of the Lord. It is extremely subtle. My doubts concerning all aspects are cleared through the instructions of the Lord, by virtue of the grace of the Lord.

78

Deva uvāca. Mavarah Bhaṭāra muvah.

lokāśca[6] saptadvīpāśca, parvvatāḥ sāgarās tathā/
aṇḍasyānte[7] tathā loke, etad[8] bhuvanalakṣaṇam//

Ikanaṅ saptaloka, saptapātāla, saptasāgara, ya aṇḍalakṣaṇa ṅa, kamuṅ Kumāra.

Seven worlds, seven underworlds, seven seas are the constituents of the universe o Kumāra.

Old Javanese Śaiva philosophical texts elaborate this subject. Saṅ Hyaṅ Tattvajñāna 14 divides bhuvanaśarīra into two main categories of saptaloka and saptapātāla. Bhūrloka contains seven mountains, seas, islands, ten vāyus and ten indriyas. These five correspond to earth, water, light, air and ether. Under the seventh netherworld is mahānaraka. Beneath it is kālāgnirudra which serves as the base. According to Bhuvanakoṣa 74-196 bhūrloka, bhuvarloka and svarloka are known as trailokyamaṇḍala. Bhuvanakoṣa 35-196 correlates the seven worlds with different parts of the human body, deities, mantras, colours and their special features. The lengthy description of Bhuvanakoṣa differs considerably from the Bhuvanasaṁkṣepa.

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77. [1-1] TL Śivānugrāhi (L hā) sūkṣmatva [2-2] TL sarvvatattvanna (L na) sandehanam [3] TL °raṇam [4] L ajñāna [5-5] L deva varah riṅhulun 78. [6] TL lokataḥ [7] L ha° [8] TL etat

Bhuvanakoṣa

names of the seven worlds	deities	colours	bījas and mantras	parts of the body	representation in bhuvana
bhūrloka =manuṣyaloka 147-149 bhuvarloka =antarikṣaloka svarloka =Śakraloka (Bhuvanatraya)	Indra 35, 77, 83	red	Oṁ *aṁ* namaḥ	navel	5 gross elements 67
maharloka =Prajāpatiloka 36	Dakṣa Prajāpati	three colours (trivarṇa): red white and black	Gāyatrī, triguṇa Oṁ *taṁ* namaḥ	stomach	5 subtle elements 68
janarloka =Viṣṇuloka 37	Viṣṇu	blue (nīlāñjana)	pañcaśuddha svabhāva, Oṁ *saṁ* namaḥ	heart	unmanifest 69
tapoloka =Brahmāloka 38	Brahmā	great light (mahāprabha)	atīndriya Oṁ *baṁ* namaḥ	chest	Puruṣa 70
satyaloka 39 =Śaṅkaraloka	Rudra	kaiśvarya, svacchạ parama	Īśāna 72, Oṁ *iṁ* namaḥ	kaṇṭhamūla	Niṣkala 71

Stanzas 195-196 correlate jāgradādi stages with the seven worlds.

Bhuvanasaṁkṣepa

stanza no.	worlds	body	deities
79	*seven worlds* (saptaloka)		
	Bhūrloka	navel	the world of men
	Bhuvarloka	stomach	the world of sun and moon
	Svarloka	heart	the world of Viṣṇu
	Maharloka	base of throat (kaṇṭhamūla)	the world of Brahmā
	Janarloka	mouth (caṅkam)	the world of Rudra
	Tapoloka	nose	the world of Mahādeva
	Satyaloka	head	the world of Śiva
80	*seven underworlds*		*narakas*
	Tala	sole of the foot	Mahāniraya
	Sutala	back of the sole	Niraya
	Nitala	front of the sole	Avīci
	Santala	calf of the leg	Mahāraurava
	Atala	knee (jĕjĕṅku)	Raurava
	Vitala	thigh	Yamaloka
	Talātala	anus	Kumbhaka
81-83	*seven islands*		
	Jambudvīpa	lump? (tumpuk)	Mahādeva
	Śaṅkhadvīpa	scrotum	Īśa (comm. Īśvara)
	Kuśadvīpa	bile	Śaṅkara
	Krauñcadvīpa	spleen	Rudra
	Śālmalīdvīpa	lungs	Brahmā
	Gomedhadvīpa	liver	Viṣṇu
	Puṣkaradvīpa	heart	Śiva
84	*seven mountains*		
	Kuru parvata	sides	Satya

	Araṇya parvata	right breast	Śambhu
	Hiraṇya parvata	left breast	Paśupati
	Ela parvata	right arm	Kāla
	Hari parvata	left arm	Mṛtyu
	Kinnara parvata	nose	Kāma
	Bhārata parvata	head	Śiva
85	*seven seas*		
	Lavaṇa-samudra	sweat	
	Kṣīra-samudra	saliva	
	Dadhi-samudra	water	
	Ikṣu-samudra	blood	
	Surā-samudra	sweat in the mouth	
	Svādu-samudra	mucus	
86	*seven rivers* (tīrthas)		
	Narmadā	mind	
	Sindhu	intellect	
	Gaṅgā	kaṇṭhamūla (deepest part of the throat)	
	Sarasvatī	tongue	
	Airāvatī	eyes	
	Śreṣṭhanadī	ears	
	Śivanadī	brain	

79

[1]bhūrbhuvaḥsvarmaharlokaśca lokau tapaḥsatyakau[1]/
[2]janarlokaś ca saptakā[2] [3]lokās te parikīrttitāḥ[3]//

Bhūrloka[4], nābhi. Ya mānuṣaloka ṅa[5]. Bhuvarloka[6], vĕtĕṅ. Ya candrādityaloka ṅa[5]. Svarloka[7], hati. Ya Viṣṇuloka ṅa[5]. Maharloka[8], kaṇṭhamūla. Ya Brahmaloka ṅa[5]. Janarloka[9], caṅkĕm. Ya Rudraloka ṅa[5]. Tapoloka, hiruṅ. Ya Mahādevaloka ṅa[5]. Satyaloka[10], śirah. Ya Śivaloka ṅa[5]. Nahan taṅ sinaṅguh saptaloka riṅ śarīra[10], [11]kamuṅ Kumāra[11].

Bhūrloka is in the navel. It is the world of men. Bhuvarloka is in the stomach. It is the world of sun and moon. Svarloka is in the heart. It is the world of Viṣṇu. Maharloka is in the deepest part of throat. It is the world of Brahmā. Janarloka is in the mouth. It is the world of Rudra. Tapoloka is in the nose. It is the world of Mahādeva. Satyaloka is in the head. It is Śivaloka. O Kumāra, thus is the description of the seven worlds in the body.

80

talaṁ sutalaṁ[12] nitalaṁ, santalaṁ[13] tu tathaiva[14] ca/
atalañ caiva vitalan[15], talātalāni[16] saptadhā[17]//

Tala[18] talampananiṅ suku. Ya mahāniraya ṅa. Sutala[19] valakaniṅ talampakaniṅ suku. Ya mahāniraya ṅa. Nitala pogĕlugĕlaniṅ lalampakaniṅ suku. Ya avīci[20] ṅa. Santala[21] vĕtis. Ya

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79. 1-1 TL bhūrbhuvah svah mahālokam, svahlokatapasatyakam/ 2-2 TL janaloke ca saptake 3-3 TL lokaste parikīrttitah 4 TL bhuhloka, T adds, ṅa. 5 L uses// 6 TL bhuvahloka, T adds, ṅa. 7 TL svahloka, T adds, ṅa. 8 TL mahāloka, T adds, ṅa. 9 TL janaloka, T adds, ṅa. 10 T adds, ṅa. 11-11 L omits. 80. 12 T sutālam 13 TL santālam 14 L tathevā 15 T vetālam, L tetalam 16 T °tālāni, L talani 17 L saptāla 18 T tāla. TL give, ṅa, after all the names of the pātālas. 19 T °lā 20 T aveci, L haveci 21 T santāla

mahāraurava[22] ṅa. Atala[23] jějěṅku. Ya raurava ṅa. Vitala[24] pupū. Ya yamaloka ṅa. Talātala[25] lrět. Ya kumbhaka ṅa. Nahan taṅ saptapātāla riṅ śarīra, kramanya[26].

Tala is the sole of the foot. It is mahāniraya. Sutala is the back of the sole of the foot. It is niraya. Nitala is the front part of the sole of the foot. It is avīci. Santala is the calf of the leg. It is mahāraurava. Atala is knee. It is raurava. Vitala is thigh. It is yamaloka. Talātala is anus. It is kumbhaka. These are seven underworlds in the body in order (i.e. they start from the sole and cover the lower body).

81

Jambudvīpaś ca[27] śaṅkhaś ca[28], kuśakrauñcau[29] tathaiva[30] ca/
[31]Śālmaliś caiva gomedhaḥ[31], [32]puṣkaradvīpaḥ saptadhā[32]//

Jambudvīpa[33] ṅa tumpuk. Śaṅkhadvīpa ṅa vuṅsilan. Kuśadvīpa ṅa ampru. Krauñcadvīpa[34] ṅa limpa. Śālmalidvīpa[35] ṅa paruparu. Gomedhadvīpa[36] ṅa pusuhpusuh. Puṣkaradvīpa[37] ṅa hati. Nahan taṅ saptadvīpa haneṅ śarīra kamuṅ Kumāra.

Jambudvīpa is a lump?(tumpuk). Śaṅkhadvīpa is scrotum. Kuśadvīpa is bile. Krauñcadvīpa is spleen. Śālmalīdvīpa is lungs. Gomedhadvīpa is liver. Puṣkaradvīpa is the heart. O Kumāra, these are the seven continents in the body.

82, 83

Jambudvīpo[38] Mahādevaḥ, [39]śaṅkhadvīpa Īśo[39] bhavet/
Kuśadvīpaś ca Śaṅkaraḥ, Krauñcadvīpas tu Rudrakaḥ//
Śālmaliś ca[40] bhaved Brahmā, Gomedho[41] Viṣṇur ucyate/
Puṣkaraś ca[42] Śivo jñeyaḥ, [43]evan dvīpānām[43] lakṣaṇam//

Ikaṅ[44] jambudvīpa[45], Mahādeva hyaṅnya. Śaṅkhadvīpa[46], Īśvara hyaṅnya. Krauñcadvīpa, Rudra hyaṅnya. Śālmalidvīpa[47], Brahmā hyaṅnya. Gomedhadvīpa[48], Viṣṇu hyaṅnya. Puṣkaradvīpa, Śiva hyaṅnya. Nahan taṅ saptadvīpa ṅke śarīra hyaṅnya.

The deity of Jambudvīpa is Mahādeva. The deity of Śaṅkhadvīpa is Īśvara. The deity of Krauñcadvīpa is Rudra. The deity of Śālmalīdvīpa is Brahmā. The deity of Gomedhadvīpa is Viṣṇu. The deity of Puṣkaradvīpa is Śiva. Thus are the deities of seven islands in the body.

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[22] TL °ro° [23] T atāla [24] TL vetā(L ta)la [25] T tālātālā [26] L omits. 81. [27] TL °ñca [28] TL śaṅkañca [29] TL kūśakroñca [30] L tatheva [31-31] TL śalmali caiva (L ñceva) gomedhaḥ (L da). [32-32] TL puṣka(L ṣkā)radvīpasaptadha (L da) [33] L always has dvipa. [34] TL kroñca° [35] TL śa° [36] L °dadvipa [37] L puskāradvipa. 82-83. [38] TL °pa [39-39] TL śaṅkadvī(L vi) peśvaro [40] T śa°, L śalmaliñca [41] T °dhaḥ, L daḥ [42] TL °ñca [43-43] etadvī(L vi)pasya [44] T ika [45] L dvipa [46] TL śaṅkadvī(L vi)pa [47] TL śalmalīdvī(L vi)pa [48] L °dadvipa

84

[1]Kuru araṇyo hiraṇya, ailaharikinnarāśca[1]/
[2]Bhārataś caiva sapta tu, parvvatāḥ parikīrttitāḥ[2]//

Kuruparvvata ṅa lambuṅ, Satya hyaṅnya.
[A]raṇyaparvvata ṅa susu, Śambu hyaṅnya.
Hiraṇyaparvvata ṅa susu kiva, Paśupati hyaṅnya.
Ailaparvvata ṅa bāhu tĕṅĕn, Kāla hyaṅnya.
Hariparvvata ṅa bāhu kiva, Mṛtyu hyaṅnya.
Kinnaraparvvata ṅa iruṅ, Kāma hyaṅnya.
Bhārata parvvata ṅa hulu, Śiva hyaṅnya.
Nahan taṅ saptaparvvata [3]hanà ṅkeṅ[3] sarīra.

Kuru mountain is the side, its deity is Satya.
Araṇya mountain is the right breast, its deity is Śambhu.
Hiraṇya mountain is the left breast, its deity is Paśupati.
Aila mountain is the right arm, its deity is Kāla.
Hari mountain is the left arm, its deity is Mṛtyu.
Kinnara mountain is the nose, its deity is Kāma.
Bhārata mountain is the head, its deity is Śiva.
These are the seven mountains in the body.

In Bhuvanakoṣa 198 the seven mountains are: Himavān, Hemakūṭa, Niṣāda, Nīla, Śveta, Triśṛṅga and Vindhya.

85

Lavaṇakṣīradadhiśca, [4]sarppiśca surā tathā[4]/
[5]Ikṣuḥ svāduśca ity ete, samudrās sapta kīrttitāḥ[5]//

Lavaṇa-samudra ṅa ariṅĕt. Kṣīra-samudra ṅ hidu. Dadhi-samudra ṅa riṅ vvai. [Sarppi-samudra ṅa...] Ikṣu-samudra ṅa rudhira. Surā-samudra[6] ṅa ariṅĕtiṅ mukha. Svādu-samudra ṅa śleṣma. Nahan taṅ sapta-samudra hana ṅkeṅ śarīra kamuṅ Kumāra.

The Salt Sea is sweat. The Milk Sea is saliva[2]. The Curd Sea is water. Sugarcane Sea is blood. Liquor Sea is sweat of the mouth. Sweat Sea is mucus. O Kumāra, these are the seven seas in the body.

Bhuvanakoṣa 200-204 gives positions of the seven seas in the seven islands: Lavaṇasāgara in Jambudvīpa, Kṣīrasāgara in Śaṅkhadvīpa, Dadhisāgara in Krauñcadvīpa, Ghṛtasāgara in Śālmalīdvīpa, Surāsāgara in Gomedhadvīpa.

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84. [1-1] TL kururaṇya (L nye) hiraṇyeva, harikinnaramucyate [2-2] TL Bhāratasćai(L ce)va saptastu, sarvvataḥ parikīrttitaḥ [3-3] L haneṅ. 85. [4-4] TL sarppiḥ (L pi) cet surasaḥ (L ṣa) tathā [5-5] TL Ikṣusvādhuśca/ iteyete samudraḥ (L dra) sapta kīrttitāḥ. [6] TL surasamudra

86, 87

manaś ca Narmmadātīrtthaṁ, buddhis Sindhus[1] *tathaiva ca/*
kaṇṭhamūle sthitā[2] *Gaṅgā,* [3]*jihvāyāñ ca*[3] *Sarasvatī//*
[4]*cakṣur Airāvātī*[4]*tīrtthaṁ, śrotre Śreṣṭhanadī*[5] *tathā/*
Śivanadī[6] *smṛtā pāṇau*[7]*, saptatīrtthāḥ*[8] *pratiṣṭhitāḥ*[9]*//*

Narmmadātirttha ṅa manaḥ. Sindhutīrttha ṅa buddhi. Gaṅgātīrttha ṅa kaṇṭhamūla[10]**. Sarasvatītīrttha ṅa jihvā. Airāvatītīrttha ṅa nayana**[10]**. Śreṣṭhatīrttha ṅa taliṅa. Śivanadītirttha ṅa vunvunan. Nahan taṅ saptatīrttha ṅkeṅ śarīra kamuṅ Kumāra.**

River Narmadā is the mind. River Sindhu is intellect. River Gaṅgā is the deepest part of the throat. River Sarasvatī is tongue. River Airāvatī is eyes. River Śreṣṭhanadī is ears. River Śivanadī is the fontanel. O Kumāra, these are the seven sacred rivers in the body.

88

kadalīpuṣpasaṁkāśaḥ[11]*,* [12]*Īśāna ādau*[12] *kīrttitaḥ/*
[13]*dharmmo madhye ca tiṣṭhati*[13]*,* [14]*Īśvaro 'nte pratiṣṭhitaḥ*[14]*//*

Ri mūla pusuhpusuh, Īśa hyaṅnya, mudita[15] **vĕtunya. I tĕṅah Dharmma hyaṅnya, maitrī**[16]

86-87. [1] TL sindhuḥ [2] T sthatā, L smṛtā [3-3] TL jihvāyaśca (L ñca) [4-4] L cakṣurovati [5] T sro°, L sreṣṭanadhi [6] L °dhi [7] T °pāṇo, L smṛtaḥ paṇau.

C. Hooykaas, *Sūrya-sevana* p. 92 enumerates seven rivers as Gaṅgā, Sarasvatī, Sindhu, Vipāśā. Kauśikī, Yamunā and Sarayū. On p. 94 there is another list:

Oṁ Gaṅgā-Sarasvatī-Sindhu, Vipāśā-Kauśikī nadī/
Yamunā Mahāśreṣṭhā, Sarayuś ca mahānadī//

On p. 52 are given aṣṭatīrttha: Narmadā, Sindhu, Gaṅgā, Sarasvatī, Airāvatī, Nadīśreṣṭhā, Nadīsutā and Garbhoda. Our Śreṣṭhanadī can be Yamunā mahāśreṣṭhā.

[8] TL °ttha [9] TL °tah [10] Compare comm. on Bhuvanasaṁgraha 34: Ikaṅ kaṇṭhamūla trināḍī tattva ika. Ya tīrtthagaṅgā ṅa....

88. [11] TL °saṁyuktah. Compare the fifth manaścakra:

nābhimadhye sitaṁ padmaṁ nālaṁ tasya daśāṅgulam/
kamalaṁ tasya tannālaṁ nirmalaṁ cāpyadhomukham/
kadalīpuṣpasaṅkāśaṁ tan madhye ca pratiṣṭhitam/

According to the Skt. comm. when the mind takes refuge:
in the east petal, it is *dharmmakīrtti-mati*
in southeast, it is *krodhamātsarya-mati*
in south, it is *nidrālasya-mati*
in southwest, it is *mamatā-mati*
in west, it is *ānandotsāha-mati*
in northwest, it is *uccāṭana-mati*
in north, it is *kāmahāsa-mati*
in northeast, it is *kṣamākriyājñāna-mati*
in joints it is *tridoṣa* (vāta-pitta-kapha), and in the middle lives *ātman*. Fausta Nowotny, *Eine durch Miniaturen Erläuterte Doctrina Mystica aus Srinagar,* The Hague 1958:19.

[12-12] TL Īśāśo (L ṇo) peti [13-13] TL dharmma(L ā)maddhye sa tiṣṭhanti [14-14] TL Īśvaroṣṭā (L a)nta tiṣṭhitah [15] TL °ta [16] TL me°

vĕtunya. Riṅ[17] tutuk, Īśvara hyaṅnya, karuṇā vĕtunya.

The deity of the base of the liver is Īśa, who gives rise to Joy. The deity of the middle [of the liver] is Dharmma who gives rise to Love for beings. At the mouth [of the liver], the deity is Īśvara who gives rise to compassion.

stanza	in the body	deity	
88	At the base of the liver	Īśāna/Īsa	(muditā) joy
	In the middle of the liver	Dharmma	(maitrī) love for beings
	At the mouth of the liver	Īśvara	(karuṇā) compassion
89	Food-carrying channel	Brahmā	heat of the mind
	Fluid-carrying channel	Viṣṇu	cool mind
	Vitality-carrying channel	Mahādeva	(upekṣā) indifference
90	Wind in the food-carrying channel	Śiva	(santuṣṭi) satisfaction
	Wind in the fluid-carrying channel	Sadāśiva	(nirvyāpāra) transcends action
	Wind in the vitality-carrying channel	Paramaśiva	(nirvikalpa) state where all thoughts cease
91	Combination of the three winds	Devaguru	(Puruṣa) Man Supreme, Soul of all souls
92	At the base of the heart	Rudra	(icchā) desire
	In the middle of the heart	Śaṅkara	(kṣamā) forbearance
	At the apex of the heart	Kāma	(rāga) love
93	Lungs	Viśva	(śānta) calm
	Bile	Krodha	(sāhasika) rashness
	Intestines	Kāla	(rajas)
	Anus	Mṛtyu	(tamas)

89

[18]Brahmā annavahā nāḍī[18], [19]Viṣṇū rasavahā tathā[19]/
prāṇavahā[20] Mahādevas[21], trayo [22]devāḥ samanvitāḥ[22]//

Ikaṅ[23] [24]annavahā nāḍī[24], Brahmā hyaṅnya, panas niṅ amběk vĕtunya. Ikaṅ [25]rasavahā nāḍī[25], Viṣṇu hyaṅnya[26], tis niṅ amběk vĕtunya. Ikaṅ [27]prāṇavahā nāḍī[27], Mahādeva hyaṅnya, upekṣā vĕtunya. Nahan devatānya, kamuṅ Kumāra.

Brahmā is the deity of the food-carrying channel. It causes heat of the mind. Viṣṇu is the deity of the fluid-carrying channel. It generates a cool mind. Mahādeva is the deity of the vitality-carrying channel. It generates indifference. O Kumāra, thus are their deities.

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88. 17 L ri 89. 18-18 T Brahmā hannevā hannādhi, L Brāhmā havanaha nadhī 19-19 TL Viṣṇu rasavahasta(L stha)tā 20 T °ho, L praṇavaho 21 TL °vaḥ 22-22 TL devassamanvitaḥ 23 L ikanaṅ 24-24 L anavaha nadhi 25-25 T rasavāha nāḍī, L raṣavaha nadhi 26 L devatanya 27-27 T °vāha nāḍī, L praṇavaha nadhi.

90

[1]vāyus tribhedo vijñeyo[1], [2]annavāyuḥ Śivaḥ sthitaḥ[2]/
rasavāyuḥ Sadāśivaḥ[3], [4]prāṇavāyuḥ paramśivaḥ[4]//

Bāyu niṅ annavahā[5] nāḍī[6], Śiva hyaṅnya, santuṣṭi vĕtunya. Bāyu niṅ rasavahā[7] nāḍī[6], Sadāśiva hyaṅnya, nirvvyāpāra vĕtunya. Bāyu niṅ prāṇavahā[8] nāḍī[6], Paramaśiva hyaṅnya, nirvvikalpa vĕtunya, kamuṅ Kumāra.

Śiva is the deity of wind in the food-carrying channel. It gives satisfaction. Sadāśiva is the deity of wind in the fluid-carrying channel. It transcends action. Paramaśiva is the deity of wind in the life-carrying channel. It causes a state where all thoughts cease, o Kumāra.

91

vāyus trisaṅgato[9] jñeyo[10], Devaguruḥ samanvitaḥ[11]/
saṅgataḥ[12] puruṣo jñeyaḥ, sarvvavyāpī[13] samanvitaḥ[14]//

Patĕmu niṅ bāyu[15] tĕlu, Devaguru hyaṅnya. Sira ta Mahāpuruṣa, pinakātmā niṅ sarvvātmā kabeh, kamuṅ Kumāra.

Devaguru is the deity of the union of these three winds. He is Man Supreme, the Soul of all souls, o Kumāra.

92

hṛdi mūle sthito[16] Rudraḥ, Śaṅkaro[17] hṛdi madhyagaḥ/
[18]ante hṛdi sthitaḥ Kāmas[18], [19]tridevāśca hṛdi sthitāḥ[19]//

Ikaṅ vit niṅ hati Rudra hyaṅnya, icchā vĕtunya. I tĕṅah Śaṅkara hyaṅnya, kṣamā[20] vĕtunya. Ri tuṅtuṅ Kāma hyaṅnya, rāga[21] vĕtunya. Nihan taṅ hyaṅ niṅ ati.

Rudra is the deity of the base of the heart. It generates desire. Śaṅkara is the deity of the middle. Forbearance arises out of it. Kāma is the deity of the apex. Love arises out of it. These are the deities of the heart.

93

viśvasthito bhavet śāntaḥ, krodho[22] pittaṁ bhavet sthitaḥ/
samudraghoṣaḥ[23] Kālaśca[24], Mṛtyur ūrṇṇasthito[25] bhavet//

Ikaṅ paruparu Viśva hyaṅnya, śānta vĕtunya.
Ikaṅ ampru Krodha hyaṅnya, sāhasika vĕtunya.
Riṅ husus Kāla hyaṅnya, rājasa vĕtunya.
Riṅ paṅhĕlĕd[26] Mṛtyu hyaṅnya, tāmasa vĕtunya.

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90. 1-1 TL bāyuḥ (L yu) tribheda vijñeyaḥ 2-2 TL annabāyu Śiva sthataḥ (L smṛtaḥ) 3 TL sthitaḥ devaḥ (L va) 4-4 TL paramasiva saṁsthitaḥ 5 T °vāha, L hanavaha 6 L nadhi 7 T °vāha, L raṣavaha 8 T vāha, L praṇavaha. 91. 9 T bāyuḥ tri°, L bāyuḥ trisaṅghaṭo 10 TL °yaḥ 11 TL °taṁ 12 T °taṁ, L saṅghaṭam 13 TL sarvvam vāpi 14 T samasthitah 15 L bāyunta 92. 16 TL sthitaḥ 17 TL °raṁ 18-18 TL antahṛdistu kāmastāḥ (L stha) 19-19 TL tridevasthaḥ (L stha) hṛdi sthitaḥ 20 T sama, L kṣama 21 T narāga 93. 22 TL krodha 23 TL °śa 24 TL °ñca 25 TL ur° 26 L paṅalĕd.

Viśva is the deity of lungs. Calm comes out of it.
Krodha is the deity of bile. Rashness comes out of it.
Kāla is the deity of intestines. Rajas is its outcome.
Mṛtyu is the deity of anus. Tamas is its outcome.

94-96

hṛdi mūle sthito devaḥ[1], [2]Umādurgge ca dve sthite[2]/
dakṣiṇottarahṛddeśe[3], devīdvayasamāgataḥ//
Nāgadevaḥ[4] sthitaḥ snāyau[5], [6]sandhiṣu ca gaṇās sthitāḥ[6]/
pītamāṁse[7] Mahādevaḥ, śvetamāṁse[8] sthitaḥ Śambhuḥ//
tvag[9] Viṣṇur iti saṁsmṛto[10], Nandīśvara-Mahākālau[11]/
pādadvayor samāsthitau[12], candrādityau[13] ca cakṣuṣoḥ[14]//

Deho[15] devaśarīrabhṛt. Pinakasumsum Śiva, pinakatahulan Īśvara, pinakadagiṅ Brahmā, pinaka-otvat Vāsuki, pinakasandhi Gaṇa, pinakalamadlamad Śambhu, pinakavuduk Mahādeva, pinakakulit Viṣṇu, pinakasuku karvva Nandīśvara Mahākāla. Pinakākṣa karvva candrāditya. Nahan taṅ devatā riṅ śarīra kamuṅ Kumāra.

The body is an embodiment of the gods. Śiva is marrow. Īśvara is bones. Brahmā is flesh. Vāsuki is muscles. Gaṇas are joints. Śambhu is — . Mahādeva is fat. Viṣṇu is skin. Nandīśvara and Mahākāla are two feet. Sun and Moon are two eyes. These are the deities in the body, o Kumāra.

94-96. [1] T devah [2-2] TL umādurggādvayoḥ sthitaḥ [3] T °śaḥ, L °ṇotatarhṛddeśaḥ [4] L °va [5] T °yuḥ, L snayu [6-6] T sarvvasandhigaṇasthitaḥ, L sāvvasāndigaṇasthitaḥ [7] TL maṁsa [8] TL °maṁsa [9] TL tvak [10] T saṁsṛtaḥ [11] TL °laṁ [12] TL °taḥ [13] T °tyoḥ, L °tyo [14] TL °ṣo [15] TL deha.

Compare Gaṇ. 19 *śarīrāyatane divye tatra cintyo Maheśvaraḥ.* Mahājñāna commences with this idea: *vyāpto hi sarvvabhāveṣu śarīre'smin śarīriṇām.* This concept is familiar from the later Upaniṣads. Skandopaniṣad 10: *deho devālayaḥ proktaḥ, sa jīvaḥ kevalaḥ Śivaḥ,* Yogaśikhopaniṣad 1.168: *dehaḥ Śivālayaṁ proktaṁ siddhidaṁ sarvvadehinām.*

The body is the embodiment of the gods *(deho devaśarīrabhṛt)*

stanza	body	world	deities
94	at the base of the heart		Deva
	on its left and right		Umā and Durgā
comm.on 94-96	marrow		Śiva
	bones		Īśvara
	flesh		Brahmā
95	muscles		Vāsuki nāga
	joints		Gaṇas
	pītamāṁsa (comm. fat)		Mahādeva
	śvetaṃāṁsa		Śambhu
96	skin		Viṣṇu
	two feet		Nandīśvara & Mahākāla
	two eyes		Sun and Moon
97	flesh	earth	
	blood	water	
	channels? (Skt. raśmi)	light	
	vital breath	wind (99, 100)	
98	outlets of the body	ether	
	hair of the body	seven-day week and six-day week	deities are given in 107-111
		Five vital winds	
99-100	comes out of the mouth	life wind	
	comes out of the anus	downward wind (apāna)	
	comes out of the heart	samāna	
	comes out of the head	rising wind (udāna)	
	comes out of the joints	all-pervading wind (vyāna)	
101	states of the soul		
	waking (jāgra)		Brahmā
	sleep (supta)		Hari
	dream (svapna)		Viṣṇu
	deep sleep (suṣupta)		Rudra
	quaternary state (tūrya)		Maheśvara
102	ego		Brahmā
	mind		Viṣṇu
	intellect		Īśvara
103		rajas	Rudra
		tamas	Śaṅkara
		sattva	Mahādeva
104	mind (Skt. cittajñāna)		Śiva
	beatitude of emptiness[1] (Skt. kaivalya-śūnyatā)		Sadāśiva
	beatitude of supreme emptiness (Skt. śūnyatara-kaivalya)		Paramaśiva

[1] Stanza 69 enumerates three kinds of emptiness i.e. of mind, consciousness, and knowledge.

stanza	status		names of the days of the week		deities	colour
107-108	*six-day week*					
	eunuch	TAṂ	tuṅle		Hari	
	wife	THAṂ	haryyaṅ		Mahādeva	
	husband	DAṂ	vurukuṅ		Brahmā	
	impotent	DHAṂ	paniron		Hari	
	father	BAṂ	vas		Mahādeva	
	mother	BHAṂ	mavulu		Brahmā	
109-110	*seven-day week*					
	man	ṬAṂ	aditya, Ravi/	Sunday	Sun	red
	woman (wife)	ṬHAṂ	soma/	Monday	Moon	white
	married man (husband)	ḌAṂ	aṅgāra/	Tuesday	Aṅgāra	red
	unmarried man	ḌHAṂ	budha/	Wednesday	Budha	shining
	married man (father)	ṆAṂ	vṛhaspati/	Thursday	Vṛhaspati	yellow
	woman (mother)	YAṂ	śukra/	Friday	Śukra	white
	impotent	LAṂ	śanaiścara/	Saturday	Śanaiścara	black

97, 98

pṛthivī māṁsaṁ vijñeyaṁ[1], āpo[2] rudhiram eva ca/
tejo raśmir[3] bhavej jñātvā, vāyuḥ[4] prāṇaśarīrabhṛt//
ākāśam eva tad dvāraṁ, pañcamahābhūtasamanvitam/
saptavāras tathā roma[5], ṣaḍvāro'pi tathā bhavet//

Pṛthivī pinakadagiṅ. Āpaḥ piṇakaraḥ[6]. Teja pinakaraśmi. Bāyu pinakaprāṇa. Ākāśa pinakadvāra. Saptavāra mvaṅ ṣaḍvāra pinakarambut mvaṅ vulu.

Earth is flesh. Water is blood. Light is raśmi. Air is vital breath. Ether is outlets of the body. Seven-day week and six-day week are hair of head and hair on the body.

According to Bhuvanakoṣa 98-105 each of the five elements has fivefold representation in the body:

Pṛthivī pañcadhā smṛtā: flesh and bones, muscles, bile, hair and heart, lungs, liver.

Pañcadhā salilaṁ smṛtam: blood, urine, saliva, sweat and mucus.

Agnis tu pañcadhā jñeyā: mahāgni in mouth, gārhaspatya in stomach, dakṣiṇāgni in heart, aśucyagni in anus, cākṣuṣāgni in eyes.

Five kinds of vāyu in stanzas 102-104 is the same as in Bhuvanasaṁkṣepa.

Ākāśam pañcadhā smṛtam: ears, eyes, mouth, heart, organs of generation and anus.

97-98. [1] TL oyaḥ [2] TL apaḥ [3] TL raśmi [4] TL bāyu [5] TL romaḥ, Bhuvanakoṣa includes hair of body in earth. [6] L °rudhira.

99, 100

vāyavaḥ[1] pañcadhā proktāḥ[2], prāṇāpānasamānataḥ/
udānavyānakau[3] dvau[4] ca, saṁsthitāḥ[5] sarvvadehiṣu//
mukhe prāṇo gude 'pānaḥ[6], samāno[7] hṛdi saṁsthitaḥ/
udāno murddhni[8] vijñeyaḥ, vyānas[9] sarvvāṅgasandhiṣu//

Lima kveh niṅ bāyu, lvirnya, prāṇa, apāna, samāna, udāna, byāna. Nahan taṅ bāyu muṅgv iṅ śarīra. Ika bāyu prāṇa mĕtv iṅ[10] vaktra. Syapāna mĕtv iṅ lrĕt. Si samāna mĕtv iṅ hati. Si udāna mĕtv iṅ Śivadvāra. Si byāna mĕtv iṅ sarvvasandhi. Nahan taṅ bāyu mĕtv iṅ sarvvasandhi niṅ śarīra.

The vital winds are of five kinds: life-wind, downward wind, samāna, rising wind and the wind pervading the body. These are the vital winds in the body. The life-wind (prāṇa) comes out of the mouth. Downward wind (apāna) comes out of the anus. Samāna comes out of the heart. Rising wind (udāna) comes out of the head. All-pervading wind (vyāna) comes out of the joints. These vital winds come out from different junctions of the body.

101

[11]jāgraṁ Brahmā[11] Hariḥ suptam, padaṁ svapnan tu Vaiṣṇavam[12]/
suṣuptañ ca padaṁ Rudraḥ, padaṁ tūryyaṁ Māheśvaram[13]//

[14]Pinakajāgra Brahmā[14]. Pinakasupta Viṣṇu. Pinakasuṣupta[15] Rudra. Pinakatūryya Maheśvara.

Brahmā is waking. [Hari is sleep.] Viṣṇu is dream. Rudra is deep sleep. Maheśvara is the quarternary state.

Vṛhaspatitattva 47 beautifully describes these four states:

sthūlaṁ jāgarakaṁ vibhinnaracitaṁ pratyakṣato dṛśyate/
svapnaḥ phenatarāṅgabudbudanibho māyopamaś cañcalaḥ/
sauṣuptaṁ timirāndhakāragahanañ cāvyaktamātyantikam/
turyaṁ sūkṣmam acintyam avyayam idaṁ nirvvāṇam āhur budhāḥ//47//

Tat. 34-36, 41, 46 explain in detail the ātman in jāgrapada and tūryyapada. Mah. 70 correlates the four stages of the soul with A U M and AUM. Ātman is Viṣṇu, antarātman is Brahmā, Paramātman is Rudra, Atyantātman is Paramaśiva. Mah. 39-62 gives seven stages of the soul and names them as *saptākāśa*. In the body they are seven sūkṣmapiṇḍa.

99-100. [1] L bāyuvaḥ [2] TL °tah [3] TL °ko [4] TL dve [5] TL °taḥ [6] TL gudepano [7] TL °ne [8] T mūrdhdhaṁ, L mūrddhi [9] TL byāna [10] T omits 101. [11-11] TL jagraṁ brāhma [12] T °vaḥ, L veṣṇāvvaḥ [13] T ma°, L *maheśvaraḥ* [14-14] °jagra brāhmā [15] TL susupta.

Tattva Saṅ Hyaṅ Mahājñāna 39-62 has the following stages of Ātman:

saptākāśa 39	sapta sūkṣmapiṇḍa 41-42	colours 44,45	deities 46-62	divisions of the day	yugas	yajña
jāgrapada	at the base of navel	white	Brahmā	morning	kṛta	aśvamedha
svapnapada	in the heart	like sun	Viṣṇu	noon	tretā	vājapeya
suṣuptapada	at the apex of the heart	like moon	Rudra	evening	dvāpara	puṇḍarīka
tūryyapada	in the throat	crystal	Maheśvara	night	kalisaṁhāra	rājasūya
tūryyāntapada	in the forehead	like silver	Mahādeva			
kaivalyapada	in the hands	like gold	Īśāna			
paramakaivalya-pada	in the head	like ātman giver of peace	Paramaśiva			

102

[1]ahaṁkāras tathā Brahmā[1], mano [2]Viṣṇus tathaiva ca[2]/
Īśvaro [3]buddhir vijñeyā[3], iti tryantasya lakṣaṇam//

Brahmā pinakāhaṅkāra[4], Viṣṇu pinakamanaḥ, Īśvara pinakabuddhi. Nahan taṅ tryantaḥkaraṇa ṅa.

Braḥmā is ego, Viṣṇu is mind, Īśvara is intellect. These are the three antaḥkaraṇas.

The deities are different in Mah. 72: ahaṁkāra=Rudra, Manaḥ=Viṣṇu, Buddhi=Brahmā. Sūkṣmaśarīra includes manaḥ, buddhi, ahaṅkāra and pañcavāyu (st. 14). Bhuvanakoṣa 113-116 also gives tṛptis and deities:

manaḥ	tṛpti saṁkalpa	deity Moon
ahaṁkāra	tṛpti vibhāga	deity Rudra
buddhi	tṛpti adhyātmika	bīja Īśvara
	tṛpti avyakta	mantra Brahmā
	tṛptyadhika	deity Viṣṇu
Puruṣa	tṛpti cetanācetana	Mahādeva.

103

[5]rajo Rudra iti khyātas, tamaḥ[5] Śaṁkara eva ca/
sattvam eva Mahādevaḥ, evaṁ[6] triguṇalakṣaṇam//

Rudra pinakarajaḥ. Śaṅkara pinakatamaḥ. Mahādeva pinakasattva. Nahan taṅ devatā niṅ triguṇa.

Rudra is [the deity of] rajas. Śaṅkara is [the deity of] tamas. Mahādeva is [the deity of] sattva. These are the deities of three constituents (guṇas).

---

102. [1-1] TL ahaṅkārā (L ṅkara) tathā brāhmā [2-2] T viṣṇuḥ tathaiva ca, L viṣṇu tathevacchā [3-3] TL buddhi vijñeyaḥ. [4] L pinaka aṅkara 103. [5-5] TL rajo rudramiti kyātam/tamo [6] T ete, L eva. Compare Bhuvanakośa 36: triguṇa's relation with maharloka. Vrh. 15-24 describes sāttvika, rājasa and tāmasa citta. Mahājñāna 7-10 deals with triguṇarañjita citta.

104

cittajñānaṁ[1] Śivo jñeyaḥ, kevalaṁ ca Sadāśivaḥ/
Paraḥ [2]Paramakaivalyaṁ, tat trikaivalyam ucyate[2]//

Śiva pinakacitta. Kaivalyaśūnyatā[3] Sadāśiva. Śūnyatarakaivalya[4] Paramaśiva. Nahan taṅ trilokakaivalya ṅa.

Śiva is mind. Sadāśiva is beatitude of emptiness. Paramaśiva is beatitude of supreme emptiness. These are the beatitudes of the three planes.

105

[5]etad bhuvanaṁ saṁkṣiptaṁ[5], sarvvatattvasamarppitam/
[6]kāraṇaṁ svarggamokṣasya[6], jñānasāraṁ[7] samāsataḥ//

Yeka bhuvana saṁkṣipta[8] ṅa, ika ta kabeh, mārgga saṅ yogīśvara n paněmvakěn svargga mvaṅ kamokṣan. Yan sāmpun vruh irika, tattvanya mvaṅ ri sagavaya.

This is the cosmos in brief. It is the path of the yogīśvara to attain heaven and emancipation. You already know its constituents and operatives.

106

jñānavit tattvavid[9] yogī, svarggamokṣaphalapradam[10]/
sarvvaśāstraṁ[11] viśeṣeṇa, [12]jānāti hi[12] mahottamam//

Vruh pva saṅ yogīśvara ri jñānatattva, ya mārgga nirāněmvaṅ kamokṣan. Maṅkana phala ni vruh ri sarvvatattva, věnaṅ maṅdadyakěn svargga mokṣa.

Yogīśvara has mastered the essentials of knowledge, which is the way to his emancipation. Such is the reward of knowing the essential constituents which enable one to attain heaven and emancipation.

---

104. 1 TL °na. Mind is the cause of heaven and hell, life here and hereafter in the Vṛhaspatitattva 16:
mokṣaḥ svarggaś ca narakaṁ tiryagbhavaś ca mānuṣam/
cittapāpasya jāyate cittasya hyanubhāvataḥ//
Compare Mah. 72: *manaḥ kaivalyaṁ vijñeyam*. Bhuvanasaṁkṣepa 69 gives three types of śūnyatā: emptiness of mind, consciousness and knowledge.

text	comm.	deity
tri-kaivalya	triloka-kaivalya	
cittajñāna	citta	Śiva
kevala	kaivalya-śūnyatā	Sadāśiva
parama-kaivalya	śūnyatara kaivalya	Para (comm. Paramaśiva)

105. 5-5 TL etat bhuvanasaṁsiptam 6-6 T kāraṇam svarggamokṣaṁ syāt, L pikāraṇaṁ svarggamokṣaṁ kṣyat 7 TL °ra 8 TL °sipta 106. 9 TL °t 10 T °pradā, L °pradha 11-11 TL °tra 12-12 TL jānātyadi.

107

tuṅle napuṁsakaṁ jñeyaṁ[1], *haryyaṁ vā strī nigadyate/*
vurukuṅ ca pumān[2] *nityaṁ, panirvan pāṇḍur eva ca//*
vas[3] *pumān, mavulu strī ca, ityete ṣaḍvārāḥ*[4] *kramāt//*

Ikaṅ tuṅle[5] **kĕdi tattvanya.** [6]**Ikaṅ haryyaṅ nakbi tattvanya**[6]**.** [7]**Ikaṅ vurukuṅ lakilaki**[7]**. Paniron**[8] **pāṇḍu.** [9]**Vas**[3] **lakilaki**[9]**.** [10]**Mavulv anakbi**[10]**. Nahan tattvanyaṅ ṣaḍvāra**[4]**.**

Tuṅle corresponds to eunuch, haryyaṅ to wife, vurukuṅ to husband, paniron to impotent, vas to father, mavulu to mother. These are the correspondences of the six-day week.

108, 109

vurukuṅ mavulu Brahmā, tuṅle[11] *ca paniron Hariḥ/*
haryyaṅ Mahādevaḥ [12]*vas ca*[12]*,* [13]*ṣaḍvāradevatās tathā*[13]*//*
[14]*śukras somaḥ striyo jñeyo*[14]*, divāṅgāro ravih*[15] *pumān/*
klīvaṁ[16] *śaniścare jñātvā*[17]*, brahmacārī*[18] *bhaved*[19] *budhaḥ//*

Śukra soma strī hyaṅnya. Vṛhaspati aṅgāra lakilaki hyaṅnya. Budha śukla[20] **hyaṅnya.**

Woman is the deity of Monday and Friday. Man is the deity of Tuesday and Thursday. A pure (śukla) brahmacārī is the deity of Wednesday.

110

Ādityaś cāṅgāro[21] *raktaḥ*[22]*, śvetaḥ*[23] *śukro niśākaraḥ/*
[24]*Budhaś cāmīkavarṇṇaś ca*[24]*, pītavarṇṇo Vṛhaspatiḥ/*
kṛṣṇaḥ[25] *śaniścaro jñeyaḥ,* [26]*saptavārasya varṇṇakāḥ*[26]*//*

Āditya aṅgāra bāṅ varṇṇa nira. Buddha camika varṇṇa nira. Vṛhaspati[27] **kuniṅ varṇṇa nira. Śaniścara irĕṅ varṇṇa nira. Nihan lvirnya vulu**[28] **tattvanya.**

Sunday and tuesday are red, wednesday is shining, thursday is yellow and saturday is black. These are the characteristics of the week-days.

111

śrīvatsāṅkuśamīnaś ca Śaṅkhaś ca paṭahas tathā/
cakro[29] *dhvajaś ca*[30] *sūryyaś ca padmaṁ madhye pratiṣṭhitāḥ*[31]*//*

Gunuṅ pūrvva[32]**, aṅkuśa āgneya, mīna dakṣiṇa, śaṅkha nairṛti**[33]**, paṭaha paścima, cakra bāyabya, dhvaja uttara**[34]**, āditya aiśānya, padma madhya sahavāhana. Yeka pauṣṭika**[35] **ṅa.**

---

107. [1] TL °yaḥ [2] T punan [3] TL vās [4] TL ṣaḍvāra [5] L /tuṅ/ [6-6] L /horanakbi [7-7] L /vu/ laki [8] L /pa/ [9-9] L /va/laki [10] L /ma/ nakbi 108-109. [11] L tuṅleh [12] TL vāśca [13-13] TL ṣadvāran devan tathā [14-14] T śukro śastriyo jñeyaḥ, L śukro śanistriyo jñeyaḥ [15] L ravi [16] TL klivaṁ [17] TL jñātvaṁ [18] TL brāhmācārī (L cari) [19] TL °t [20] Ślokāntara 1 deals with three types of brahmacārīs: śukla, śabala and kṛṣṇa 110. [21] TL °ṅgaro [22] TL °tam [23] TL °ta [24-24] TL budhañcamikavarṇṇañca [25] TL °ṇam [26-26] TL °raśca varṇṇakaḥ [27] L Vṛspati [28] Compare mavulu the sixth day of the six-day week (Virāṭaparva 98). 111. [29] T cākra, L cakra [30] T dvajaśca, L dvajāśca [31] TL °taḥ [32] L pur. This ms gives short forms. In stanzas 113, 114, 115 both the mss use short forms. [33] T neriti [34] T huttara [35] TL poṣṭika

Mountain in the east, good in the southeast, fish in the south, conch in the southwest, drum in the west, discus in the northwest, flag in the north, sun in the northeast, lotus in the middle, alongwith their vehicles, betoken pauṣṭika homa.

Śāntika, pauṣṭika and ābhicāruka are three types of karma (see Ferdinand's Lessing and Alex Wayman, *Mkhas grub rje's Fundamentals of the Buddhist Tantras,* The Hague, 1968:177, 201). Yensho Kanakura, Ryujo Yamada, Tokan Tada, Hakuju Hadano, *(A Catalogue of the Tohoku University Collection of Tibetan Works on Buddhism,* Sendai, Japan 1953:8 no. 5039) give the homavidhi of Buton Rinchendup based on the Kālacakratantra. It includes four kinds of homas: śāntika, pauṣṭika, ābhicāruka or raudrika and vaśīkaraṇa. Bhuvanasaṁkṣepa deals with five homas together with consecration of āyudhas in eight directions with a lotus in the middle:

directions	pauṣṭika (111)	rakṣaṇa (112)	śāntika (113)	maukṣika (114)	ābhicāruka (115)
east	śrīvatsa, mountain	vajra	flag	moon	vajra
southeast	goad	fire	goad	sun	goad
south	fish	staff	discus	flag	tortoise
southwest	conch	pestle	conch	jar	serpent
west	drum	noose	drum	goad	pond
northwest	discus	goad	mountain	svastika	banyan tree
north	flag	club	crescent	incensory	conch
northeast	sun	trident	vajra	weighing scale	trident
middle	lotus	lotus	lotus	lotus	lotus

Five kinds of homa in the Rauravāgama are *pauṣṭika* (promoting growth), *śāntika* (propitiatory), *jayada, dhanada* and *sārvakāmika* (J. Gonda, *Medieval Religious Literature in Sanskrit, History of Indian Literature* II/1.191, Wiesbaden 1977).

Bhuvanakośa 330 mentions mantra, namaskāra, mudrā, arcana, vidhi, homa, bhasma and yajña as the duties of one who wants heaven and not emancipation (332). One who listens to Śaiva-siddhānta is superior to one who practises mudrā, arcana, homa, and maṇḍalas (482, 483). The Bhuvanasaṁkṣepa uses the word *vidhi* several times: vakṣyāmi śṛṇuta *vidhiḥ* (3), *samantraṁ savidhikramaṁ* svarūpaṁ daivataṁ smaret(10), atha *karmavidhiṁ* vakṣye (27), *samantrasavidhim* (49, 54). *Arcana* occurs in st.10 and 54 with five ingredients (pañcopacāra). Devatābhyaś *caruṁ* dadyāt (54). Stanzas 111-115 give five homas.

112

vajrāgnidaṇḍamuśalāḥ*[1]*, pāśāṅkuśau*[2] *tathā gadā/
triśūlas*[3] *sthāpitās*[4] *sadā, padmaṁ madhye pratiṣṭhitam//

Vajra purvva[5]**, agni āgneya, daṇḍa dakṣiṇa, muśala nairṛti**[6]**, pāśa paścima,** [7]**aṅkuśa bāyabya**[7]**, gadā uttara, triśūla aiśānya, padma madhya. Yeka rakṣaṇa**[8] **ṅa.**

Vajra in the east, five in the southeast, stall in the south, pestle in the southwest, noose in the west, goad in the northwest, club in the north, trident in the northeast, lotus in the middle, betoken rakṣaṇa homa.

---

112. [1] TL bajrāgnidaṇḍamuśalam [2] TL °śaḥ [3] TL °la [4] TL sthapita [5] L uses short forms [6] T nairiti [7-7] T omits [8] T rākṣaṇṇa

113

dhvajāṅkuśau[1] *tathā cakraḥ*[2]*, śaṅkhaś ca paṭahas tathā/*
śrīvatsa arddhacandraś ca, vajraś ca svastikocyate[3]*//*

Dhvaja pūr, aṅkuśa ā[4]**, cakra da, śaṅkha nai, paṭaha pa, gunuṅ bā, arddhacandra u, bajra ai, padma ma sahavāhana. Ya** [5]**śāntika ṅa**[5]**.**

Flag in the east, goad in the southeast, discuss in the south, conch in the southwest, drum in the west, mountain in the northwest, crescent in the north, vajra in the northeast, lotus in the middle, along with their mounts, betoken śāntika homa.

114

pūrvve[6] *candras tathādityo*[7]*, dhvajaś ca kalaśāṅkuśau*[3]*/*
[9]*svastiko nandiko vā hi*[9]*, tulā padmaṁ ca maukṣikam*[10]*//*

Soma pūr, āditya ā[11]**, dhvajā da, dyun nai, aṅkuśa pa, coli bā, padhūpan u, tahilan ai, padma ma**[12]**. Yeka maukṣika ṅa.**

Moon in the east, sun in the southeast, flag in the south, jar in the southwest, goad in the west, disc(?) in the northwest, incensory in the north, weighing scale in the northeast, lotus in the middle, betoken maukṣika homa.

115

[13]*vajrāṅkuśau tathā kūrmmo*[13]*, nāgaś caiva taḍāgaś ca*[14]*/*
vṛkṣaśaṅkhatriśūlāś ca[15]*,* [16]*padmaṁ caiva*[16] *madhye*[17] *bhavet//*

Bajra pūr, aṅkuśa ā,[18] **pās**[19] **da, nāga**[20] **nai**[21]**, talaga pa, variṅin ba, saṅkha u, triśūla ai,** [22]**padma ri madhya**[22]**, sahavāhana. Ya ābhicāruka ṅa//0//**

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Vajra in the east, goad in the southeast, tortoise in the south, serpent in the southwest, pond in the west, banyan tree in the northwest, conch in the north, trident in the northeast, lotus in the middle, with their mounts betoken ābhicāruka homa.

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113. 1 TL °śah 2 L cakraṁ 3 comm. gives śāntika. 4 L gne. Stanzas 111, 112 also have gne. 5 T śānta

114. 6 TL pūrvva. 7 TL candra tathādityaḥ 8 TL °śo 9-9 TL svastiko nandika vāham. The commentary translates these words as *coli* 'sword, disc' and *padhūpan* 'incensepot'. In Sanskrit nandaka is the sword of Kṛṣṇa. 10 T mokṣitaṁ, L mo° 11 L gne 12 T adds ivakāgneya. 115. 13-13 TL vvajraṅkuśastathākurmmaḥ (L kūrmmāḥ) 14 T tathakaham, L tathakatam. 15 TL °laśca 16-16 TL padmaścava 17 L mali 18 L gne 19 T pāś, L hĕmpas 20 L danoga 21 L ne 22-22 L padma, ma

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SMARADAHANA

The illustrated palmleaf (lontar prasi) of Smaradahana is the first manuscript that my father Prof. RaghuVira got from Indonesia. To him, it was a symbol of the celestial blue of Indonesia, as well as the infinite and formless of Lord Śiva, and the adamant sword that cleaves gross materiality. It was life out of the dream he had nursed. That joyous Balinese scholar Wayan Bhadra, uniquely active in the conservation of his tremendous heritage of manuscripts, gave to father a copy of this illustrated lontar on 8 August 1951. Ever since, father kept this lontar with him, his beside and beyond. Wayan Bhadra was 45 years of age and the Librarian of Gedung Kirtya, Singaraja whose seal gave the name of the foundation as 'Sarasvatī Kṛta' in Sanskrit. This lontar did not have all the folios. So in November 1951, Wayan Bhadra sent a fuller lontar with 63 folios, alongwith references to the edition of Poerbatjaraka. He sent the Roman and Devanagari transcripts as well as a translation of stanza 4.1 illustrated on the first folio. It is reproduced below:

nahan viśeṣa pañucap Kusumāstrapāṇi/
devī Ratih kahĕnĕñan vĕkaṣan tumuñkul/
tvas mogha sañśaya ri pātya bhaṭāra Kāma/
varṣe kapāt paḍa ni luh nira sañśayādrĕs//

Thus (were) the sublime words of Smara.
Devi Ratih did not say a word and ultimately bowed her head.
She feared that bhaṭāra Kāma will be killed.
Like the rains in kārttika-māsa, her tears were flowing down heavily.

varṣa (rains) + *i* (of) *kapāt* (the fourth month kārttika), *paḍa* (like), *luh* (tears) ....

The Smaradahana was composed by poet Dharmaja as an act of homage to śrī Kāmeśvara and his consort śrī devī Kiraṇa, ruling at Dahana (=Daha=Kaḍiri). Kāmeśvara appears in the list of kings of Kaḍiri in an inscription of 1185. In five inscriptions between 1117 and 1130 the name of the king had been misread as Kāmeśvara and had created the problem of two kings by the same name. Damais (1949:6-10) corrected the reading of the name in these five inscriptions as Bāmeśvara and now the question has become irrelevant. Smaradahana is a creative expression of Dharmaja to celebrate his patron king as well as the natural charm of his country Java. Both the ruler and the land ruled are an expression of the cosmic joy of Gaṇeśa, sprung from the penance of Anaṅga the unbodied joy. From the rapture of the divine spring forth the fields and waves, mountains and fountains, the skies and plains of Dharmaja's beloved country. Dharmaja is the bard of the beauties of his land sparkling in the impulses of nature.

The Smaradahana is concerned with Kāma's attempt, at the instigation of Indra and the other gods, to instil passion into the heart of Śiva, who is practising yoga on Mount Meru. His indifference, even to his bride Umā, threatens the security of the world. After several unsuccessful attempts, Kāma succeeds in piercing Śiva's heart with a flower-arrow in which the objects of the five senses are combined. Śiva awakes, and incinerates Kāma in his fiery stare. Kāma's beloved wife Ratih enters a fire and each, now formless spirits, live and seek union in the hearts of Śiva and Umā.

Whilst the principal themes of the poem, Śiva's penance and Kāma's punishment are well known in Indian literature, they do not belong to either of the great epics and their precise source is difficult to determine. The story in general is Kāma's reckless deed and its punishment by his being reduced to Anaṅga "The Bodiless." Ratih's mourning, the birth of a son to Śiva, and the annihilation of demons by him. While in the Indian tradition the son is Kumāra or Skanda, in the Smaradahana he is Gaṇeśa. Is it a Javanese tradition, or Dharmaja's invention, or influence of the Gāṇapatya sect? Nothing in the Smaradahana shows the impact of Kālidāsa's Kumārasambhava. In Kālidāsa the son is Kumāra, the role of Ratih is different, and Vṛhaspati plays no part while in the Smaradahana he is an important character.

C.C. Berg's observation that the Smaradahana was also very popular in Bali is verified by the existence of this splendid illustrated palm-leaf edition. The lively and expressive quality of these illustrations identifies this manuscript as belonging to the mainstream of traditional Balinese art. The mannerisms which characterize it are clearly evident in the juxtaposing of the noble and plebeian figures, and the characterization of types. Graphic illustrations incised on palmleaf showing kāvyas and purāṇas can also be seen in Orissa e.g. *The Bhāgavata Purāṇa:* an illustrated Oriya palmleaf manuscript, edited by P.K. Mishra, New Delhi (Abhinav Publications), 1987, and *Palm-leaf Miniatures:* the art of Raghunath Prusti of Orissa, by J.P. Das and Joanna Williams, New Delhi (Abhinav Publications), 1991.

Herein we have reproduced the illustrated lontar presented by Wayan Bhadra to Prof. RaghuVira. I Nyoman Sadra of Amlapura, Karangasem, Bali stayed at the International Academy of Indian Culture, New Delhi and drew the illustrations of the RaghuVira manuscript. They have also been reproduced alongwith. The OJ text and its Dutch translation was published by Poerbatjaraka in 1931, but it is not definitive, and he left one-fifth un-translated. The OJ text and English translation of the Dutch rendering follow the illustrations.

Folio 1 (verse 4.1)

nāhan viśeṣa pañucap kusumāstrapāṇi/
devī Ratih kahĕnĕñan yĕkasan tumuṅkul/
tvas mogha saṅśaya ri pātya bhaṭāra Kāma/
varṣe kapāt paḍa ni luh nira saṅśayādrĕs//

1, 2. Kāma and Ratih are in conversation.

3, 4. Ratih is sad on the death of Kāma.

5. Four moons (months) of the monsoon rains (cāturmāsya) and the incessant flow of the tears of Ratih. Ratih weeps with one eye and her tears flow in profusion like the monsoon rains, while the other eye keeps smiling to keep creation going.

In this, as well as in the following pictures, the corresponding verse(s) are cited.

Folio 2 (verse 4.2)

saṅsipta sāmpunira śoka masö masaṇḍiṅ/
lvir joṅ kuniṅ savava ḍampa vuluṅ rumaṅkĕp/
sākṣāt kucup kagĕrĕhan sira somya kālih/
ūrṇa sĕkar-taji halĕp nira marma n uṅgū//

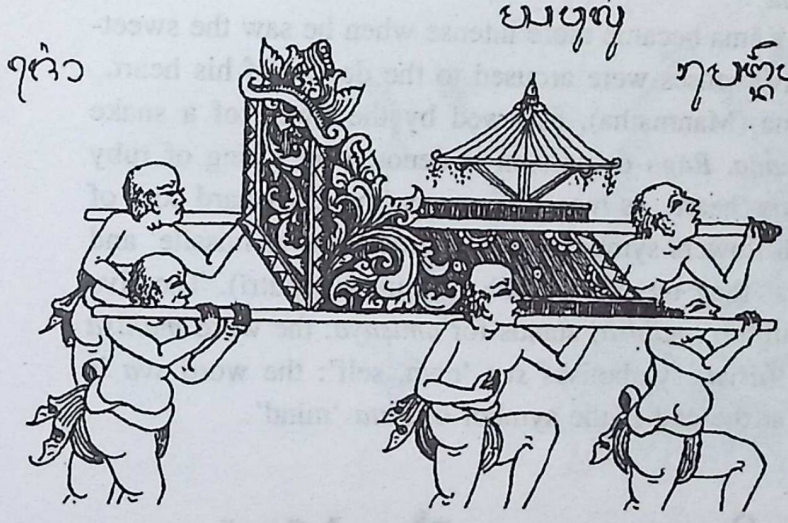
1. When their grief subsided, Kāma and Ratih came close and sat side by side.

2. It was like two yellow royal umbrellas over a palanquin becoming one.

3. A veritable bud abloom in the serene charm of both. The charm of the couple is compared to a tree in full bloom.

4. The beauty of the flowers hanging from the crown on to the forehead enchanted to the very deeps.

The *ūrṇā* is shown as a jewel, *sĕkar-taji* as a crown, and *nuṅgu* as a pennant.

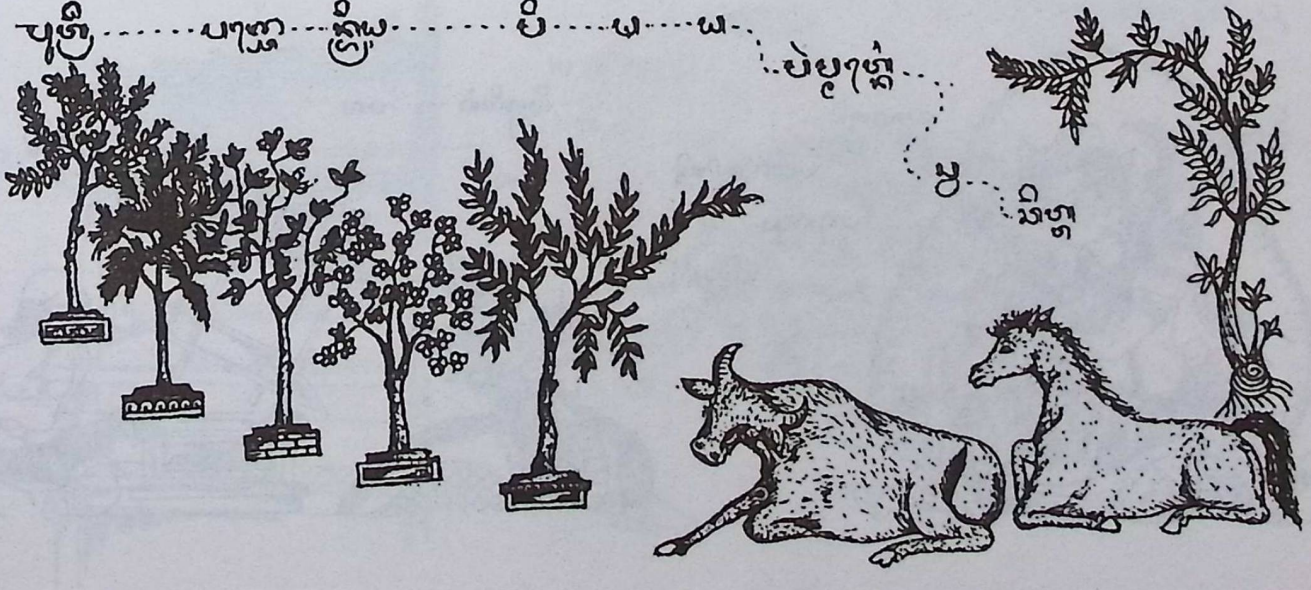


Folio 3 (verse 4.3a-c)

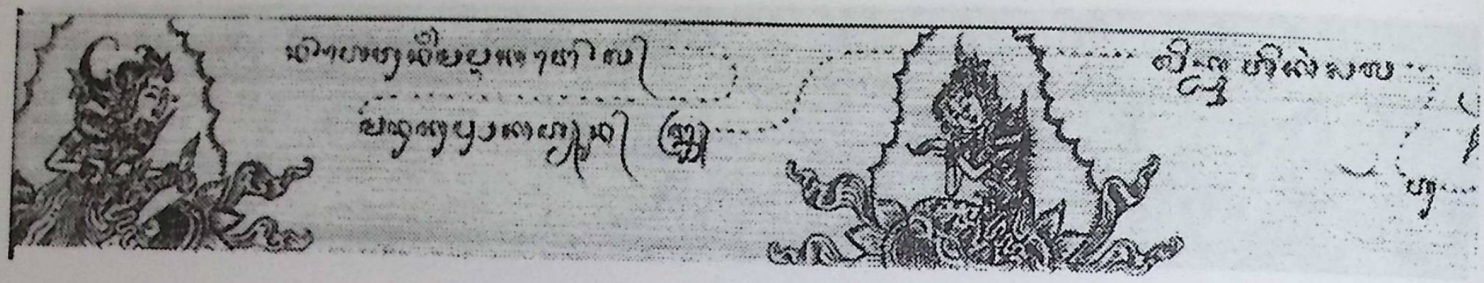
śrī manmathāvuvuh ikaṅ madarāga riṅ tvas/
yan ton manis ni mukha saṅ kusumāstra-putrī/
pañcendriyāmiṣaya marma tĕkeṅ sva-citta/

The frenzy of the passion of Kāma became more intense when he saw the sweetness of the face of Ratih. All the five senses were aroused to the depths of his heart.

The illustrations depict Kāma (Manmatha), followed by the figure of a snake which indicates frenzy, inscribed *mada. Rāga* or passion is denoted by a ring of ruby (padma*rāga*). The tree stands for *tvas* 'heart', as *tvas* also means 'the inner hard core of the wood'. The bow and arrow with flowers symbolise *kusumāstra* 'flower missile' and with the addition of *putrī* 'princess' they represent Ratih (Kusumāstraputrī). The five trees represent the five senses. A buffalo *(mahiṣa)* stands for *amiṣaya*: the word *mahiṣa* is similar to *a-miṣa-ya*. The horse *(aśva)* symbolises *sva* 'own, self': the word *sva* is similar in sound to aśva. The tree at the end is the symbol of *citta* 'mind'.



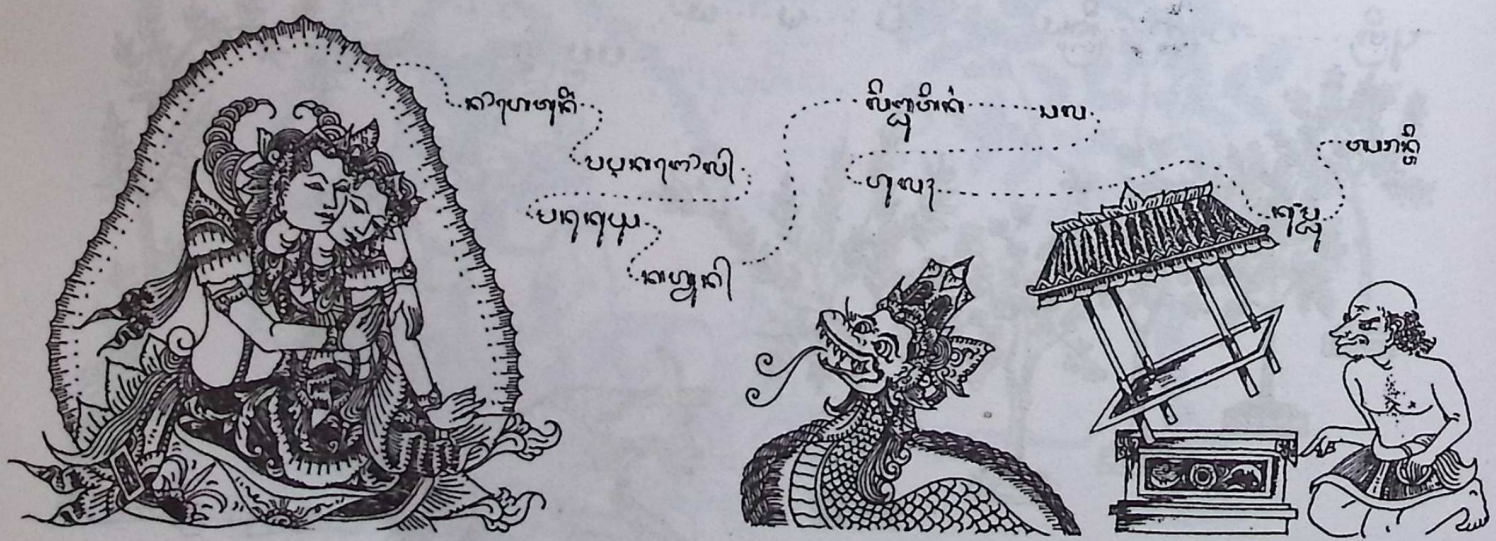
Folio 4 (verses 4.3d-4ab)

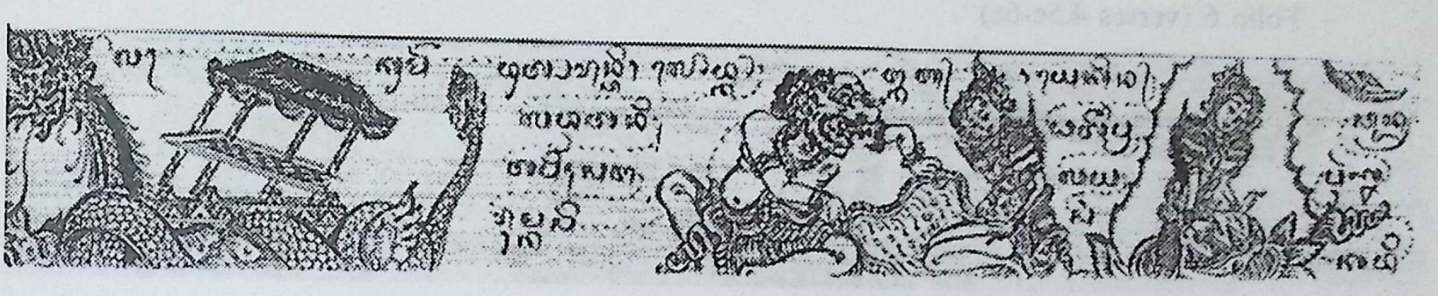


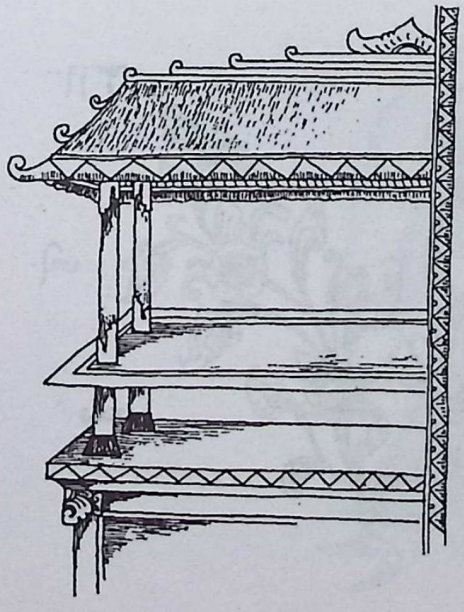
nā hetu niṅ marĕk aṅol manukup sakahyun//
liṇḍū tikāṅ salah ulah kumĕdut paranti/
lot kāladūta ni tapih saṅ arūm kasiṅkap/

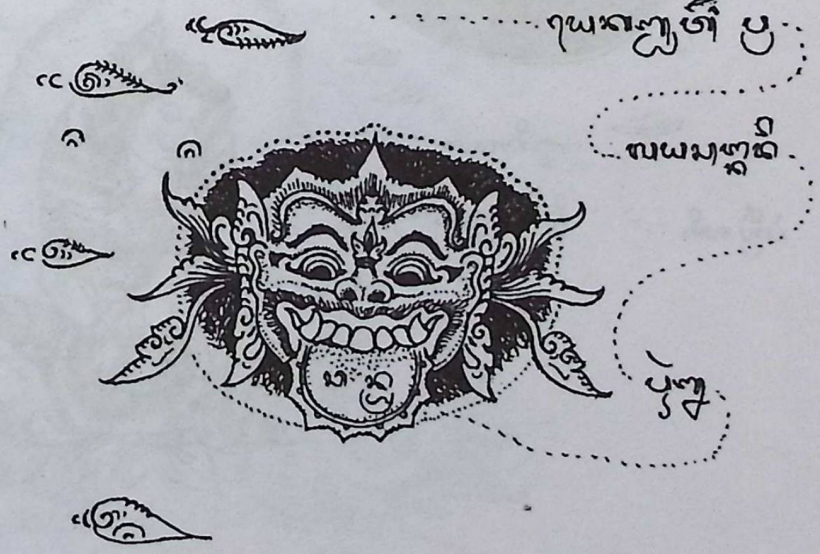
That was the cause of their coming close, embracing each other in intimate joining of the bodies to their heart's content. The earth quaked at this wrong action and shuddered *(kumĕdut)* in a chain. Just then the messengers of Kāla snatched away the lower garments of the charming *(arūm)* damsel. It was like the coming of the apocalypse, like the eclipse of the full moon.

The first picture shows Kāma and Ratih coming close, embracing and joining the bodies closely by symbolic mudrās. The second picture shows serpent Anantabhoga, who carries the earth on his back. When he moves even slightly, the earth tremors. He represents the earthquake (*liṇḍū*). The words *salah ulah* 'wrong behaviour' of the verse are represented by a small house. The house symbolises *salah* 'wrong', because its sound is similar to *śālā* 'house'. The messenger of Kāla is shown taking away the lower garment of the damsel. The full moon is pictured in the sky at the end of the folio.

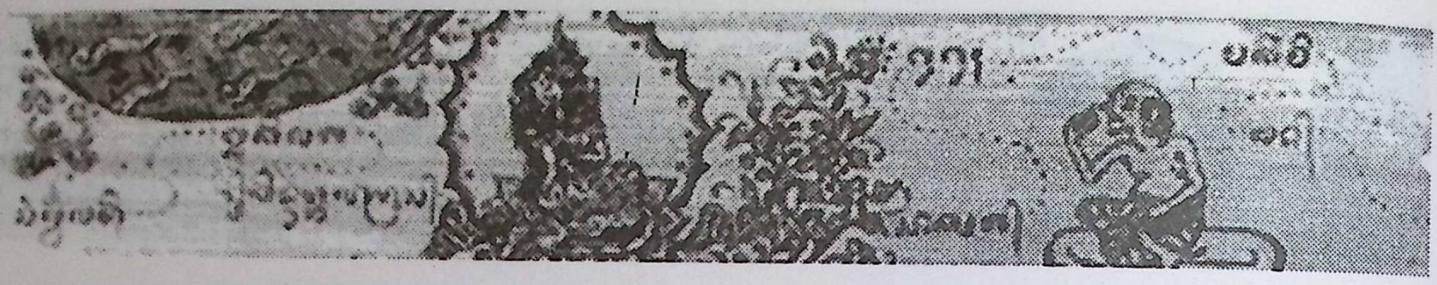








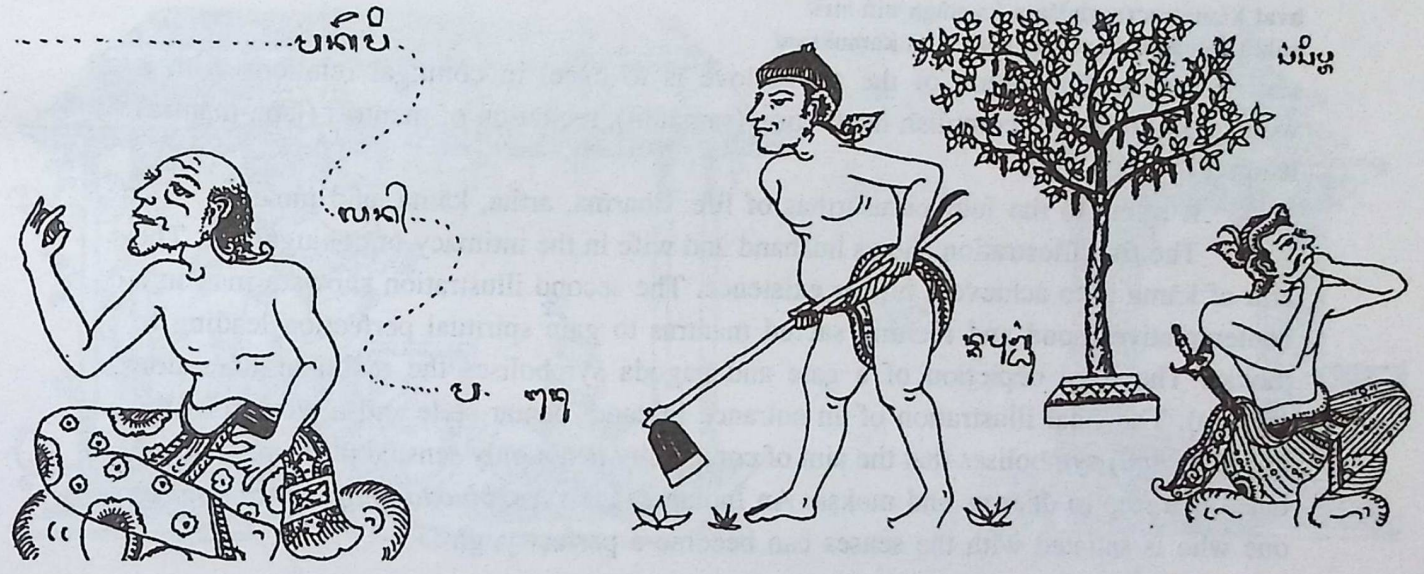
Folio 6 (verses 4.5c-6a)



salvir laṅit kakilatan tiki durbalāṅrĕs/
sākṣāt guguh makĕmilan maṅudud kapuṇḍuṅ//
saṅsipta maṅkana vilāsa nirān pasaṇḍiṅ/

As the sky flashing with lightning frightens the timid, as a toothless person munching and sucking a grape fruit feels shy, such was their dalliance sitting side by side.

It begins with the depiction of the sky overcast with clouds, thunder and lightning, and the damsel trembling. The damsel is in an excited mood, trembling with passion, like the sky agitated, athunder and with lightning. The tree symbolises the mind. Hereafter, an old toothless person holds a grape fruit. A man cutting grass symbolises the word *udud* which means to cut grass as well as to munch something. The following picture is the kapuṇḍuṅ tree. An attendant watches in excitation the lover and the beloved in dalliance, who sit facing each other instead of sitting side by side.



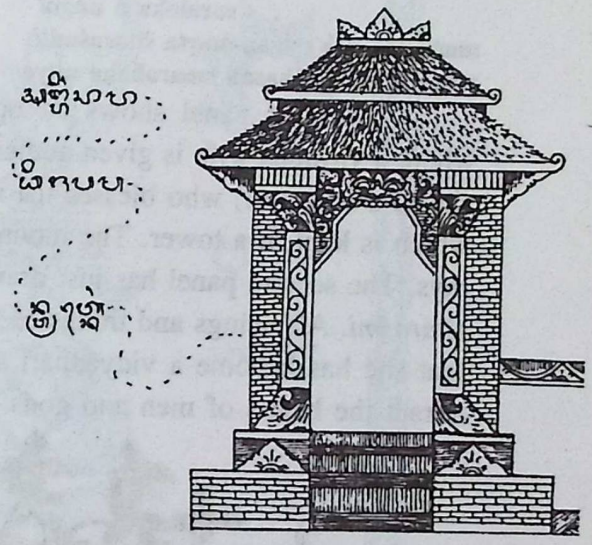
Folio 7 (verse 4.6bc)

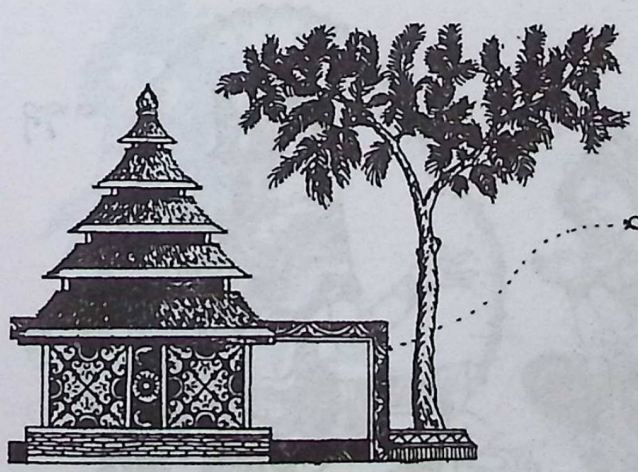
bvat kāmatantra viniśeṣa kasaṅga niṅ strī/
aṅhiṅ samādhi japa-mantra tĕkeṅ kamokṣan/

The consummation of the art of love is to excel in conjugal relations with a woman, in order to accomplish meditation (samādhi), recitation of mantras (japa-mantra) leading to liberation.

It refers to the four puruṣārthas of life: dharma, artha, kāma, and mokṣa.

The first illustration shows husband and wife in the intimacy of conjugal life. The aim of kāma is to achieve a higher existence. The second illustration shows a man in a contemplative mood and reciting sacred mantras to gain spiritual perfection leading to mokṣa. The third depiction of a gate and pagoda symbolises the realm of liberation (mokṣa). The final illustration of an entrance in candi bentar style and a woman in the house (*gṛhiṇī*) symbolises that the aim of conjugality is not only sensual pleasures (*kāma*) but it is a step to dharma and mokṣa. An Indian adage says: *bhukta bhogī yukta yogī* or one who is satiated with the senses can become a perfect yogī.

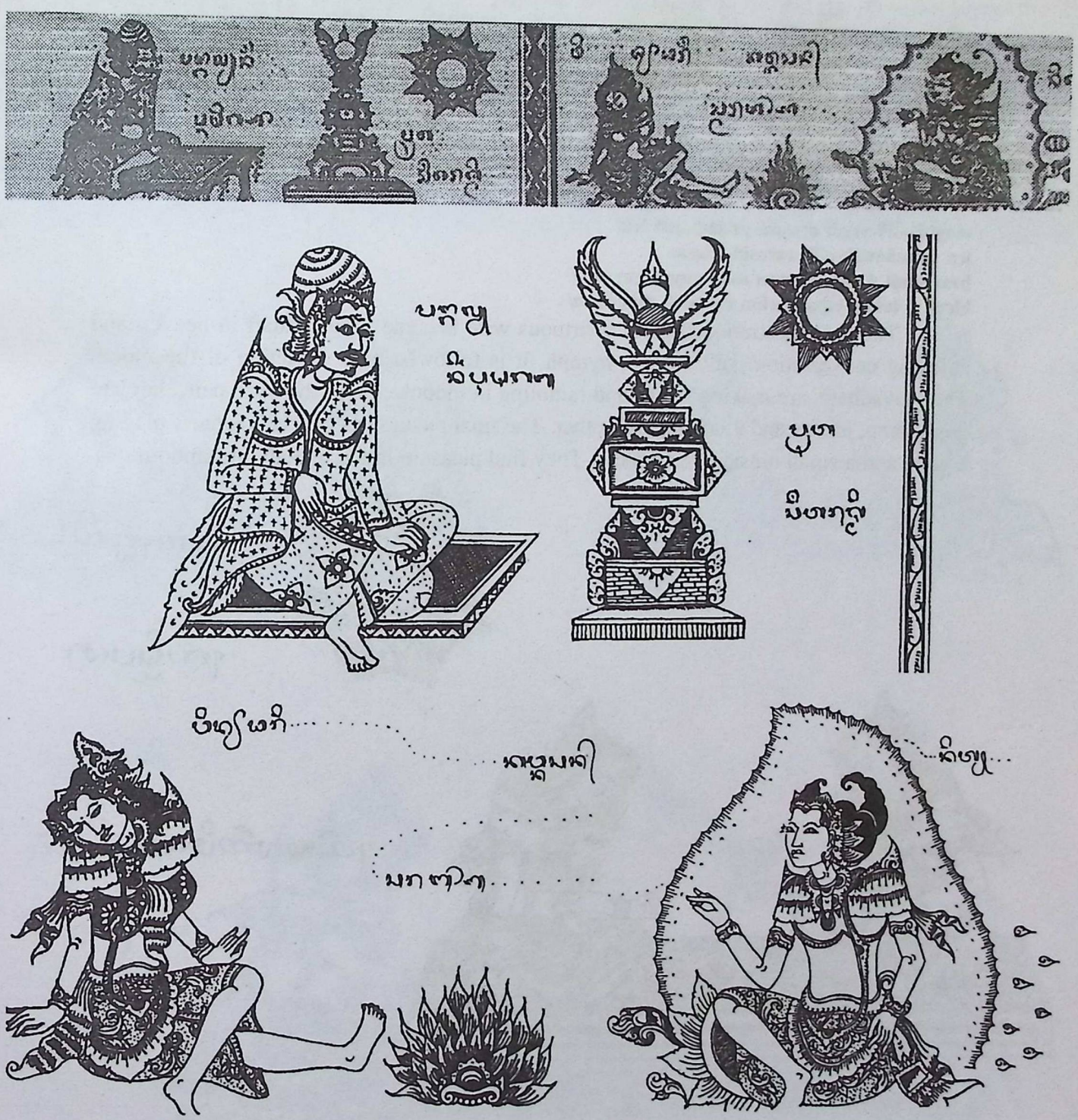




Folio 10 (verses 4.8c-9a)

suraloka ṅ uṅgū/
maṅgalya niṅ ṛṣigaṇ-āmṛta śītaraśmi//
vidyādharī kavĕkasan smarabāṇa nityа/

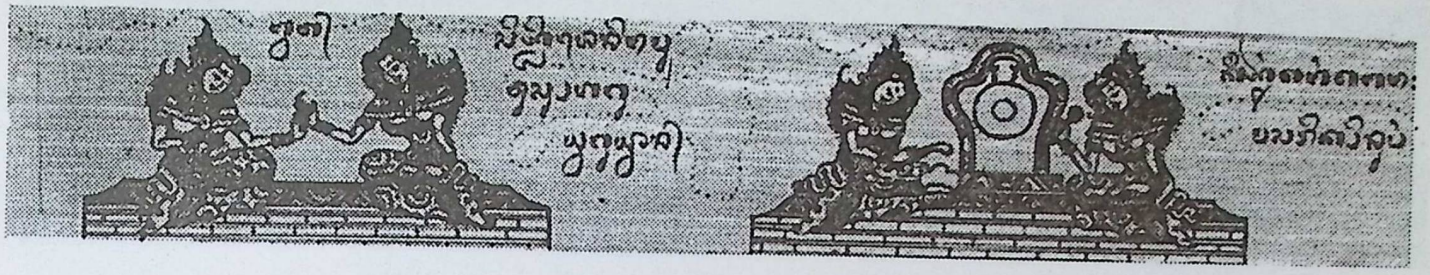
The first panel shows an open pavilion which symbolises heaven *(suraloka)*, where a virtuous wife is given audience by Indra, the Lord of Heaven. The second panel shows a sage (*ṛṣi*) who blesses the wife who led an ideal life, with amṛta (holy water), which is kept in a tower. The moon illuminates the heavens and the mind with its cool rays. The second panel has just drawn in lines the words of the kakavin: *ṛṣigaṇa amṛta śītaraśmi*. All beings and things of heaven bless a virtuous wife. The third panel shows that she has become a vidyādharī and is constantly blessed by the arrows of Cupid to attract the hearts of men and gods.

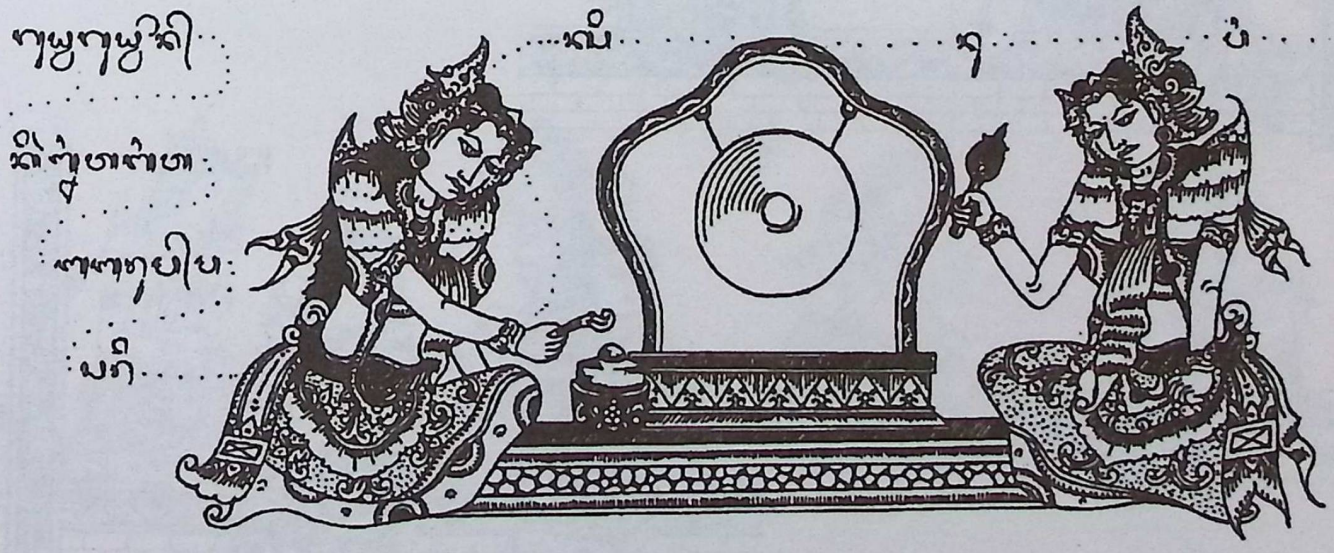


Folio 11 (verses 4.9b-10a)

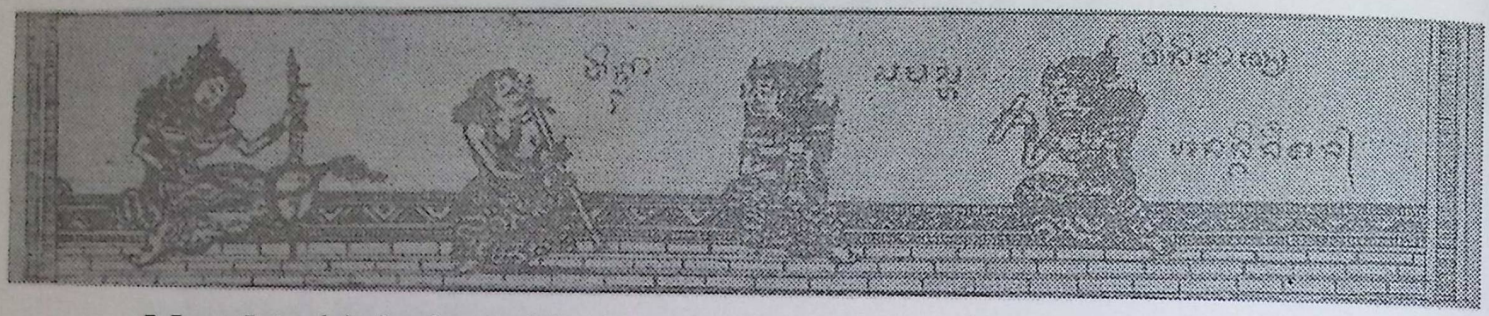
moghālaṅö vijah agoṣṭhī paḍāmajaṅ lek/
len lālanāṅulih-ulih rarasiṅ vilāsa/
bvat siṇḍi deniṅ amuvus saha guyva-guyvan//
kīrṇa ṅ tabaṅ-tabaṅ arūm masarik pinuṅpaṅ/

The first illustration depicts a virtuous wife become a vidyādharī in heaven and enjoying conversation with another nymph. It is followed by a depiction of the moon. The vidyādharīs are making merry and rambling in moonshine. In the third pair, they are gossipping, joking and touching each other. The final picture has two vidyādharīs playing a gong and a small musical instrument. They find pleasure in the melody of tambourines.



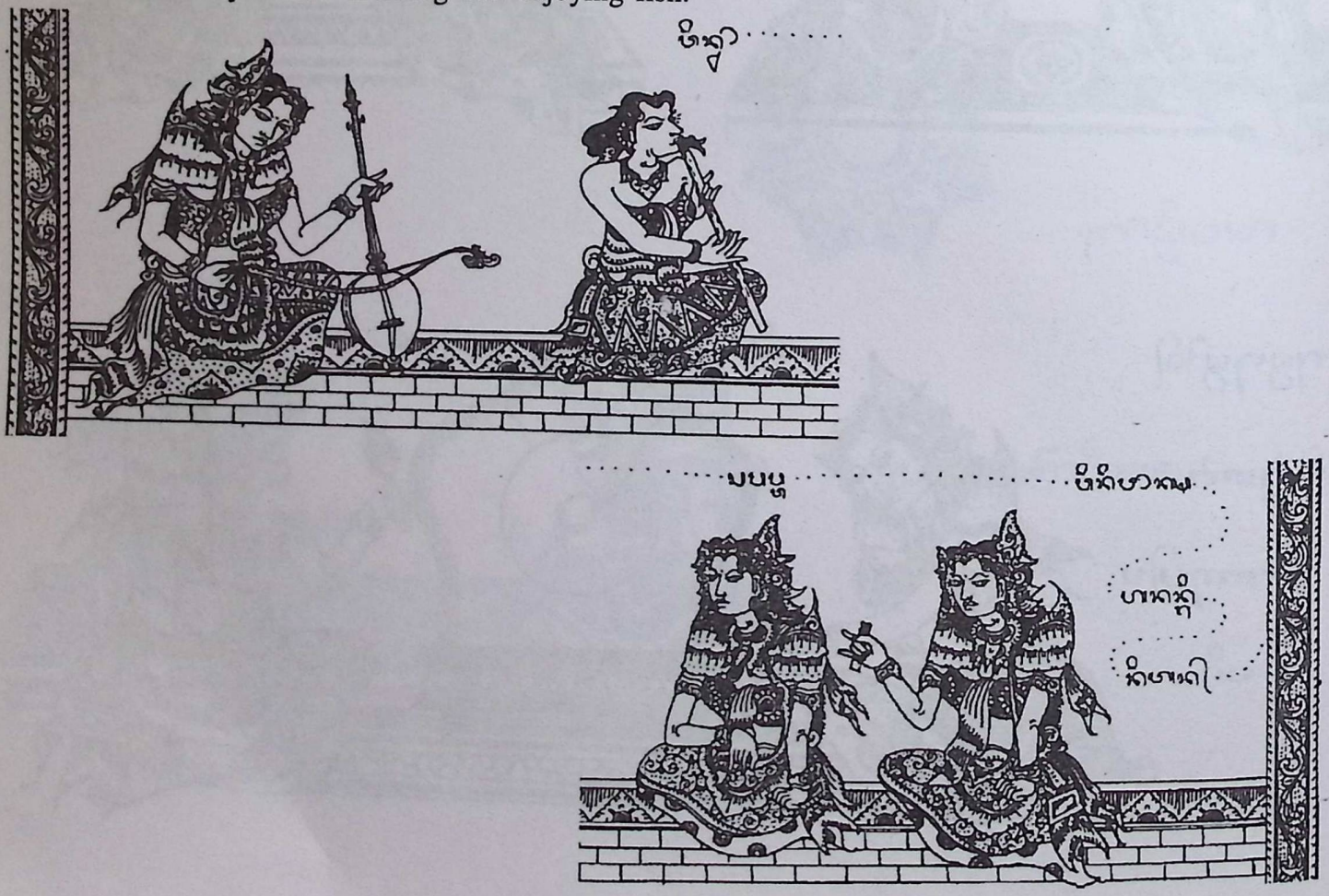


Folio 12 (verse 4.10b-d)

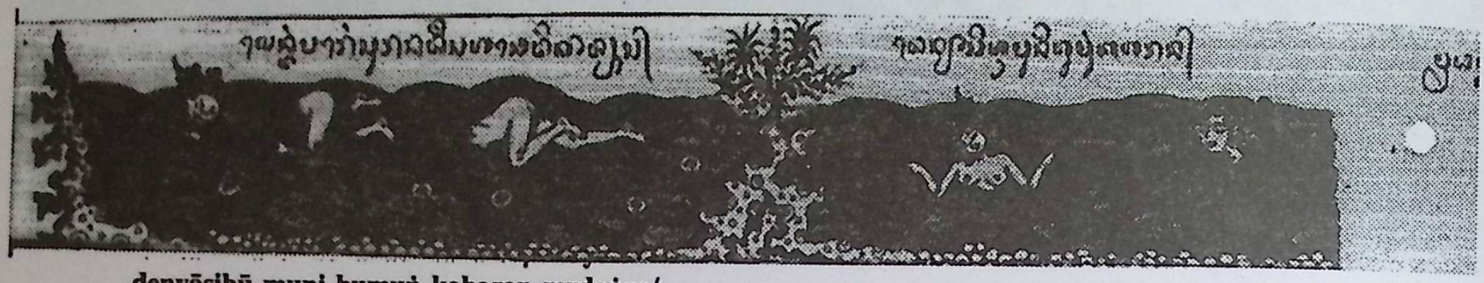


vīṇā samāpta vinivakṣa hanan ginītan/
saptasvarenikĕt iniṅgita yan panrĕtta/
tapvālaṅö sinĕlaṅan rasa pāna matsya//

The first panel pictures a vidyādharī playing vīṇā, a heavenly attendant on the flute, while two vidyādharīs are singing. In the second panel a vidyādharī is composing songs in seven notes *(saptasvara)*. The monkey is captioned *sapta* 'seven' and the perhaps pleasure and hence inspiration to compose melodious songs. The third panel shows four vidyādharīs drinking and enjoying fish.

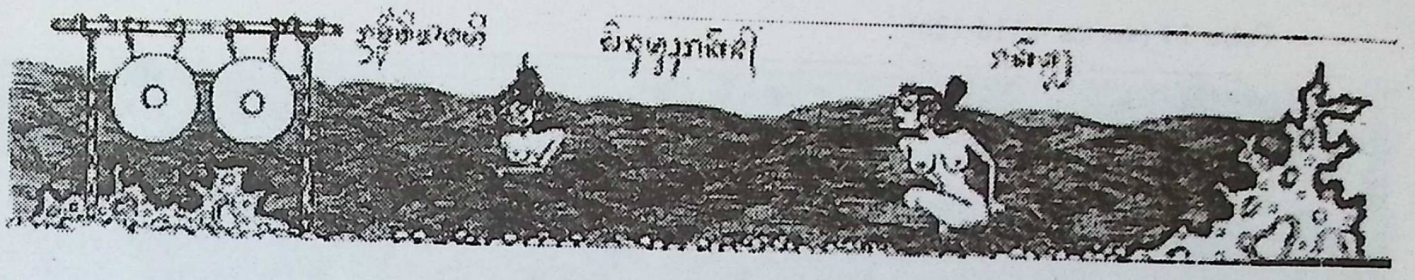


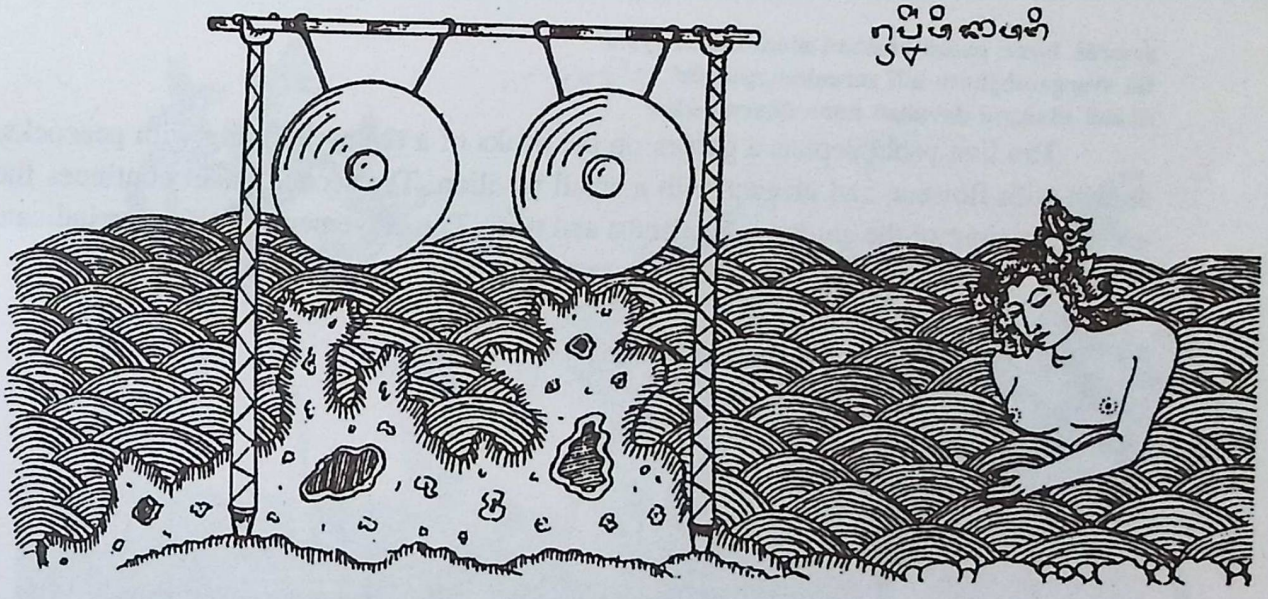
Folio 13 (verse 4.11a-c)

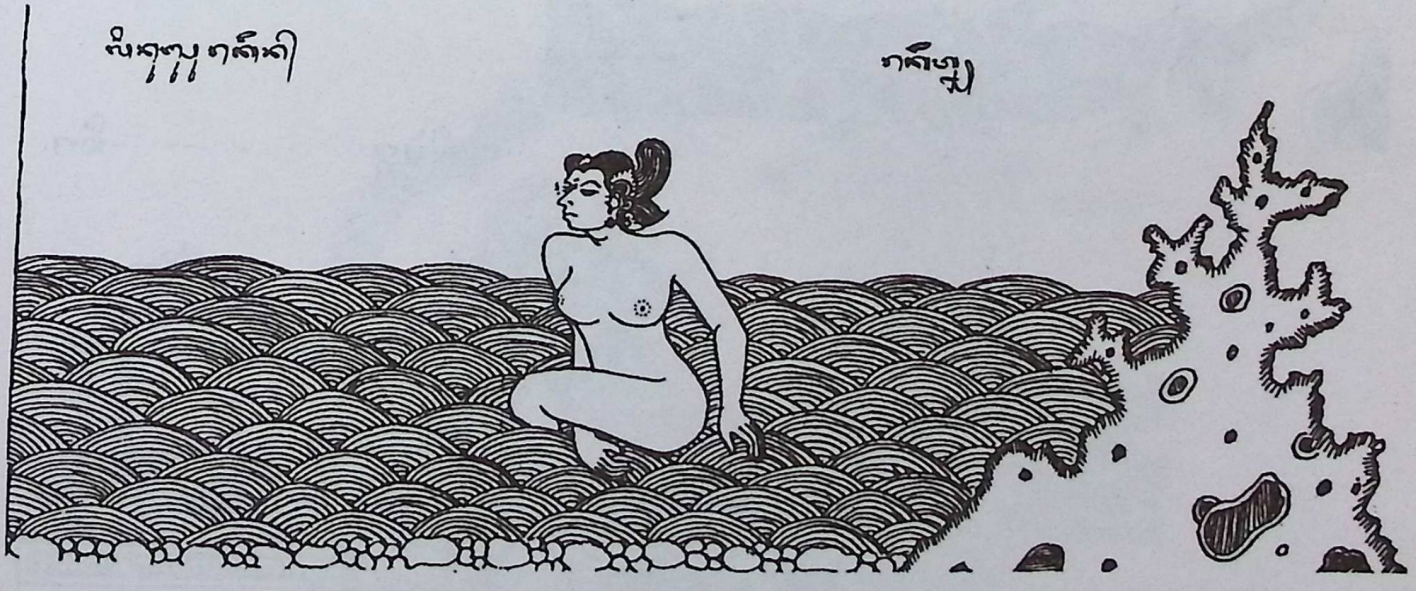


denyāsibū muni humuṅ kaharan mṛdaṅga/
rūm niṅ vidāvaṅi linuṅsurakĕn rakĕtnya/

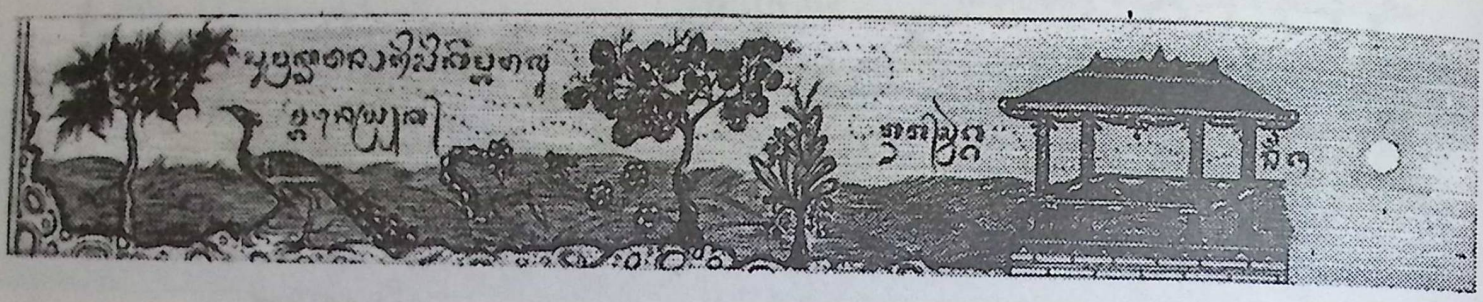
The first panel shows vidyādharīs bathing in the heavenly river with their attendant maids. Noisy clappings were like a gong. The fragrant perfumed make-up slipped down and floated in the waters of the rivers.





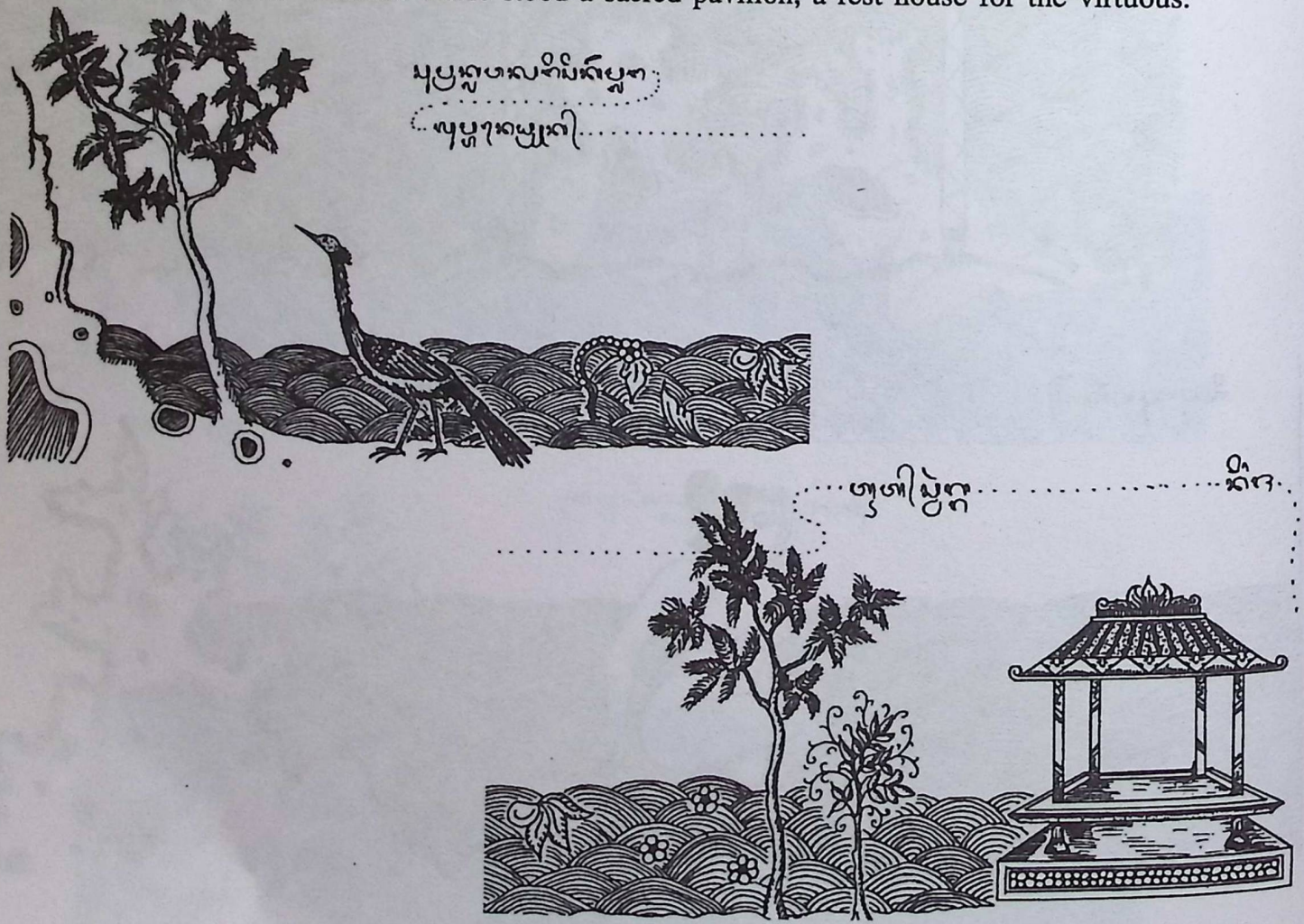


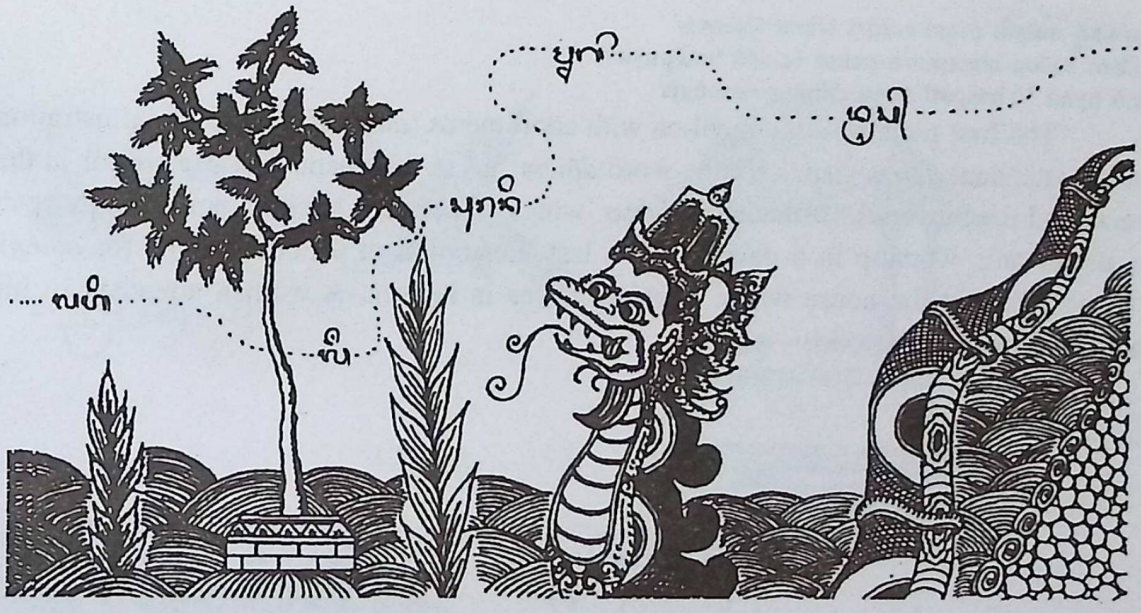
Folio 14 (verses 4.11d-12b)

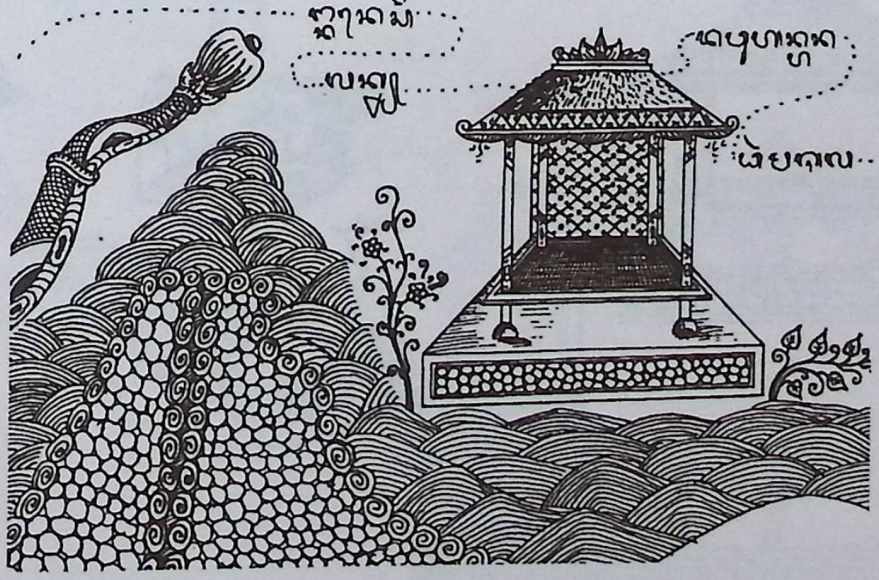


sumrāk lavan pañisi kĕmbaṅ alum haneṅ ryak//
tūt svarga-nirjhara hilī suranimnagādrĕs/
ṅkānā siluknya ḍavuhan hana dharma-śāla/

The first panel depicts a garden on the banks of a river, charming with peacocks, strewn with flowers, and elegant with a small pavilion. The second panel continues the green splendour of the garden in its shrubs and trees. The movements of the nāga indicate the bend of the waterfall where stood a sacred pavilion, a rest house for the virtuous.



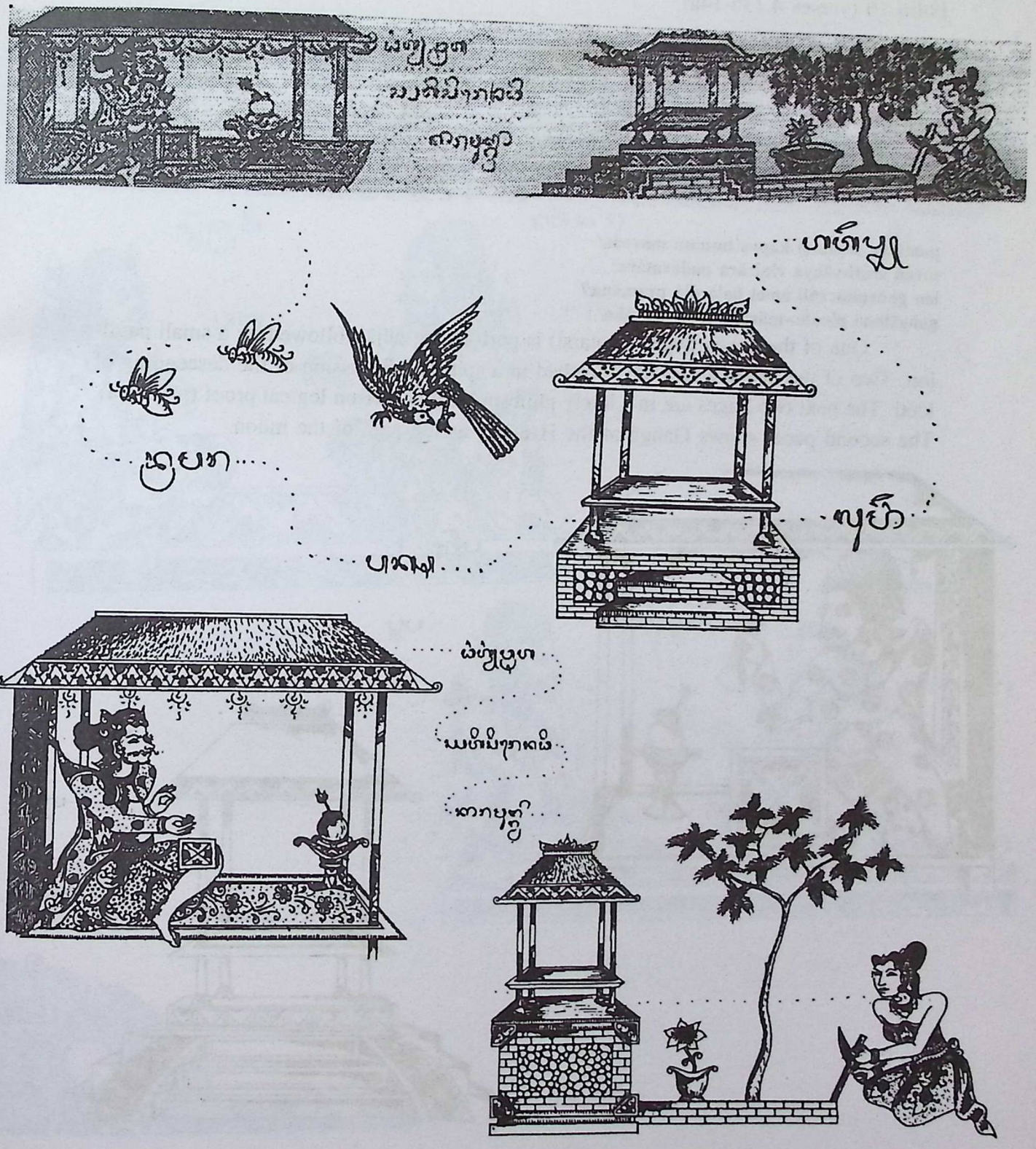




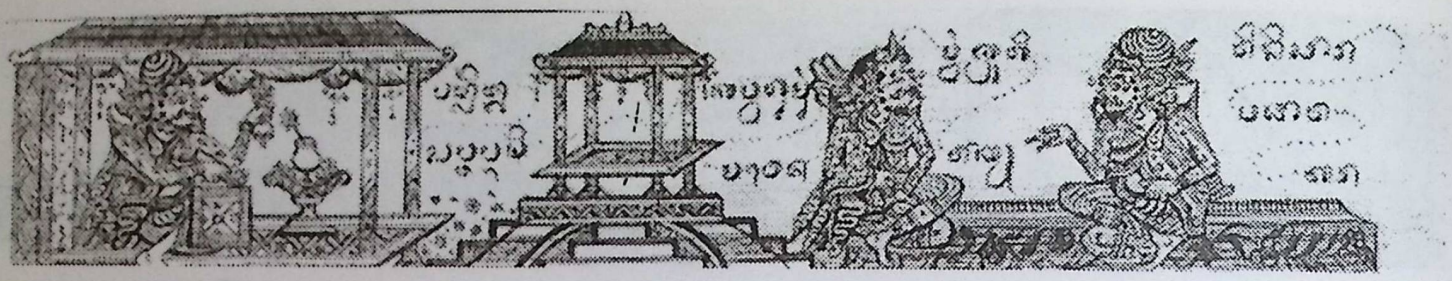
Folio 15 (verses 4.12c-13a)

raṅkaṅ maṇik pinaka-dūri tĕkeṅ tĕtönya/
dālĕm katon bhramara-pakṣa luměṅ hatĕpnya//
ḍaṅ hyaṅ Vṛhaspati sirenadhikāra muṅgū/

The first picture is of a pavilion with adornments *(dūri)* of jewels. The illustration of the attendant *dĕlĕm* stands for the word *dālĕm* 'in' in the poem. The bees occur in the verse and the bird *(pakṣī)* stands for *pakṣa* 'wings'. There is a pavilion nearby. Vṛhaspati is performing worship in a pavilion. The last illustration of a house stands for *muṅgū* 'living'. This is the house where Vṛhaspati lives in heaven. A woman attendant of his household ends this folio.

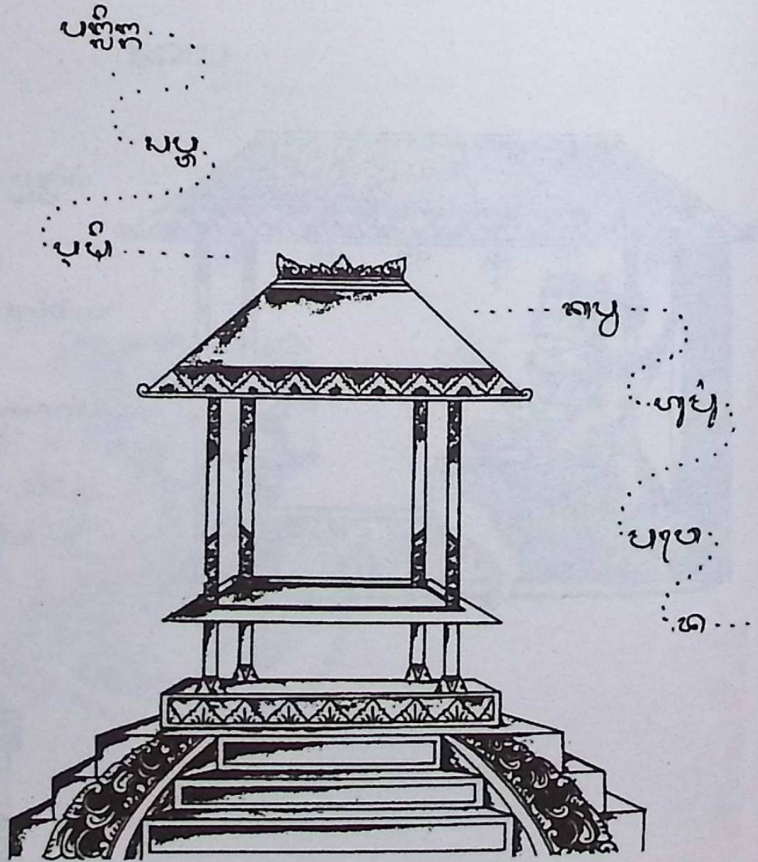


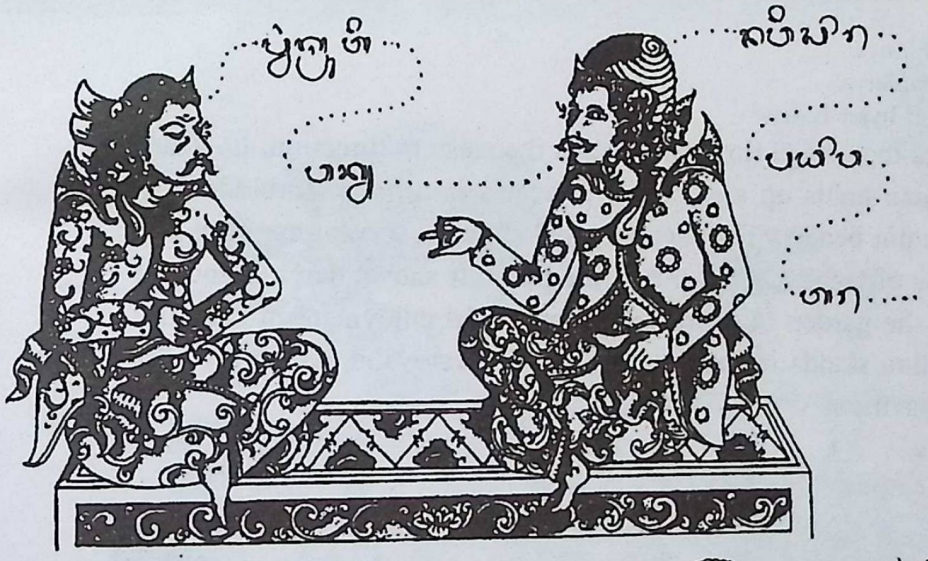
Folio 16 (verses 4.13b-14a)

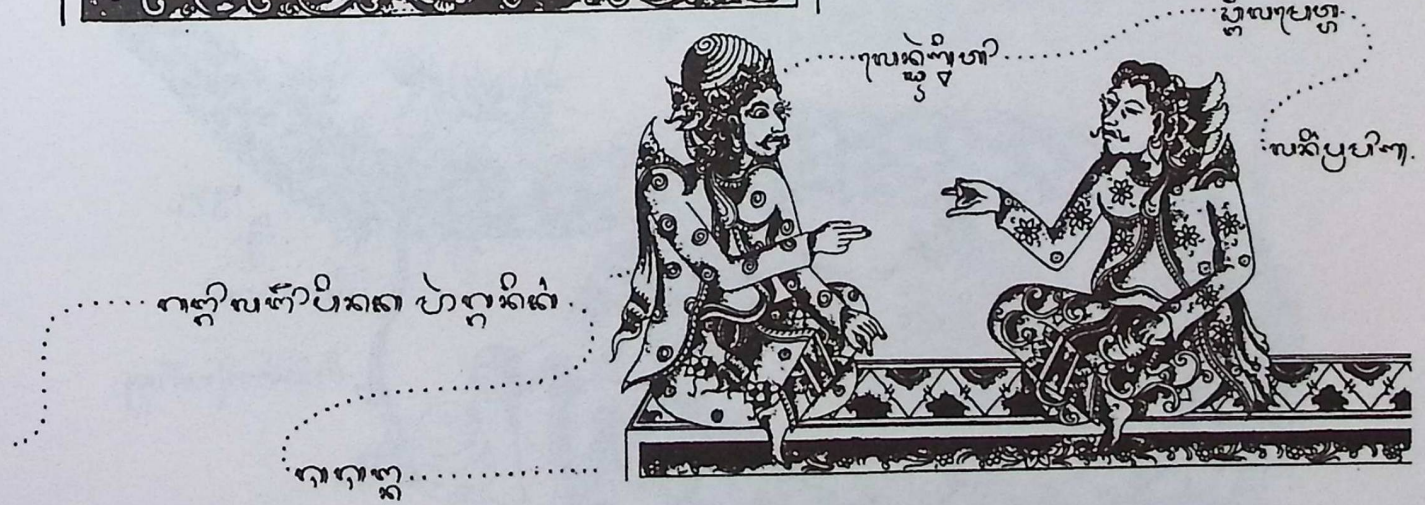


paṅliṅga saptarṣi kapva humuṅ maveda/
mvaṅ śruti-vākya vinicāra paḍāvatāra/
len ghūrṇitācĕṅil amet hala niṅ pramāṇa//
gaṅgālaṅö pinaka-mārga nikāṅ śaśāṅka/

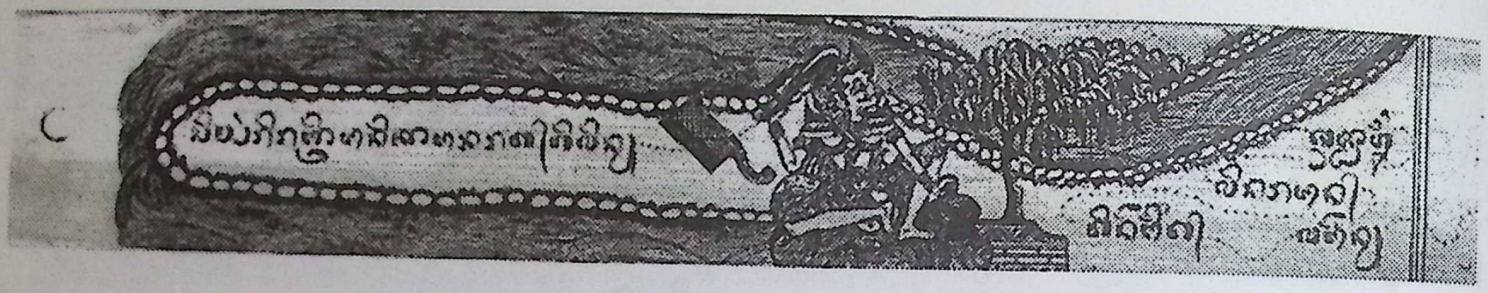
One of the Seven Sages (saptarṣi) is performing pūjā, followed by a small pavilion. Two of the Seven Sages are absorbed in a spiritual discussion of the descending of śruti. The next two Sages are in a lively philosophical debate on logical proof (pramāṇa). The second panel shows Gaṅgā of the Heavens as the path of the moon.





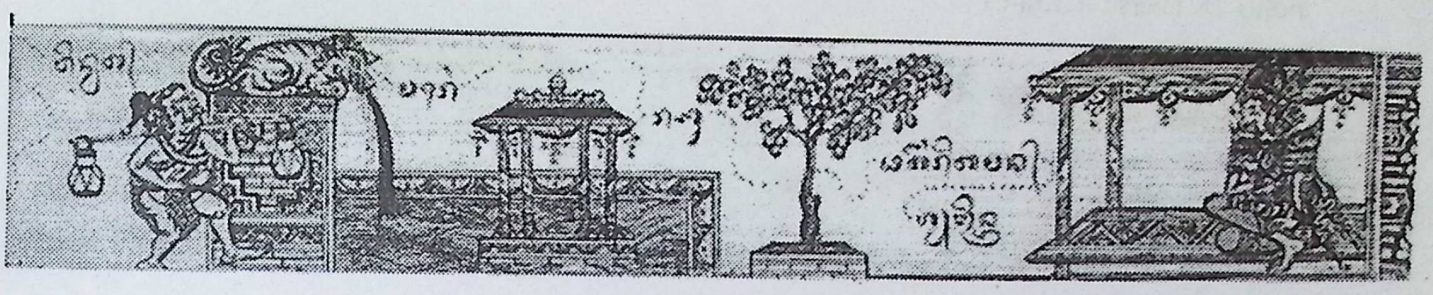


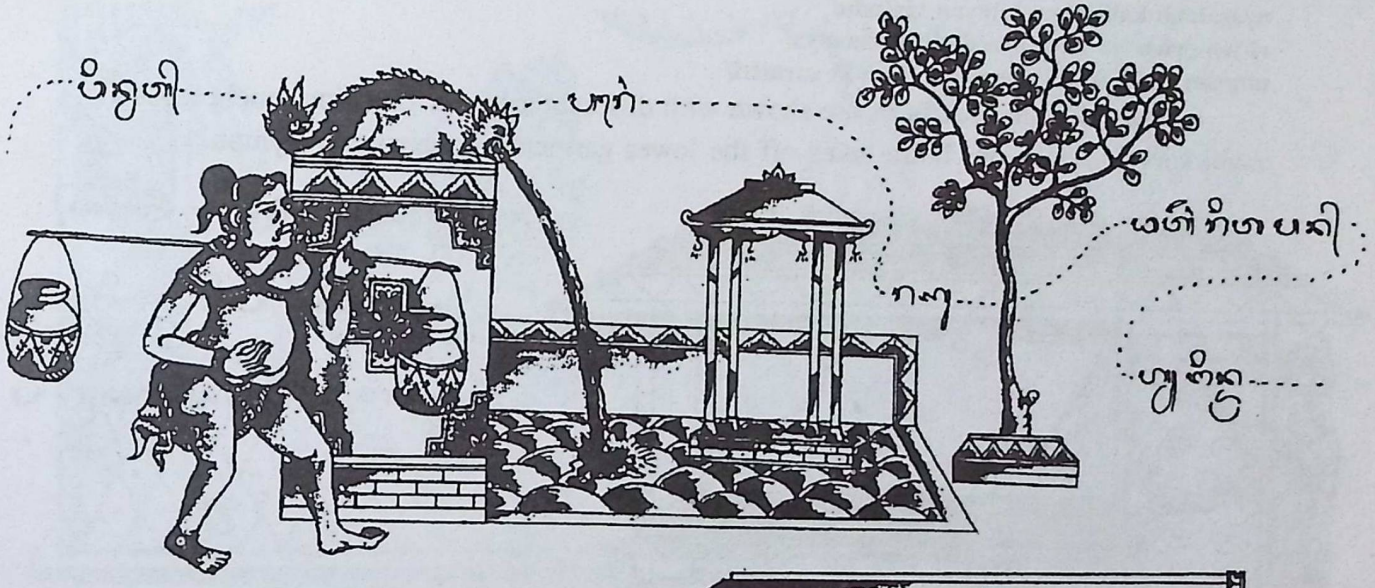
Folio 17 (verse 4.14b-d)



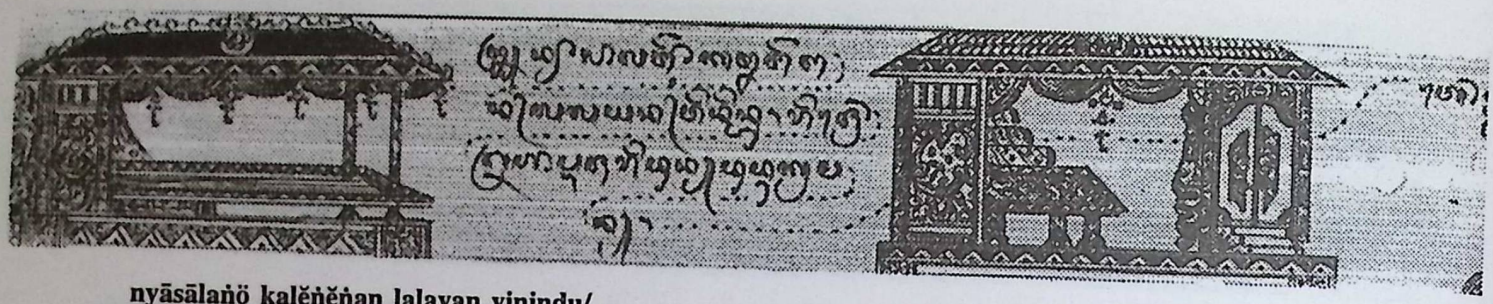
simpaṅ ri rañjiṅan ikāṅabarat hilīnya/
śuddhāhĕniṅ linaraṅan tinĕṅöt laṅönya/
vinvat mare raṇu ḍatĕṅ ri taman hyaṅ Indra//

The first panel depicts the Gaṅgā flowing towards the western direction. Its water is pure and clear. A watchman holds up a sword. It indicates *linaraṅan* 'forbidden'. It was forbidden to mar its natural beauty. The second panel shows a servant carrying two buckets filled with the water of Gaṅgā, to be put in the pond. It shows that a branch of the Gaṅgā led to a pond in the garden of Indra for his reposeful enjoyment in beautiful surroundings. A small pavilion stands in the pond. A tree indicates the garden of Indra who sits in a magnificent pavilion.



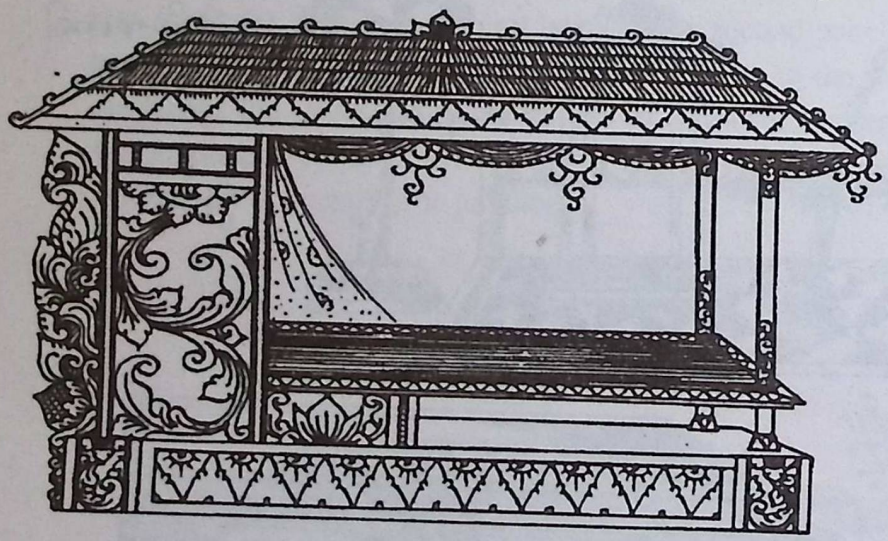


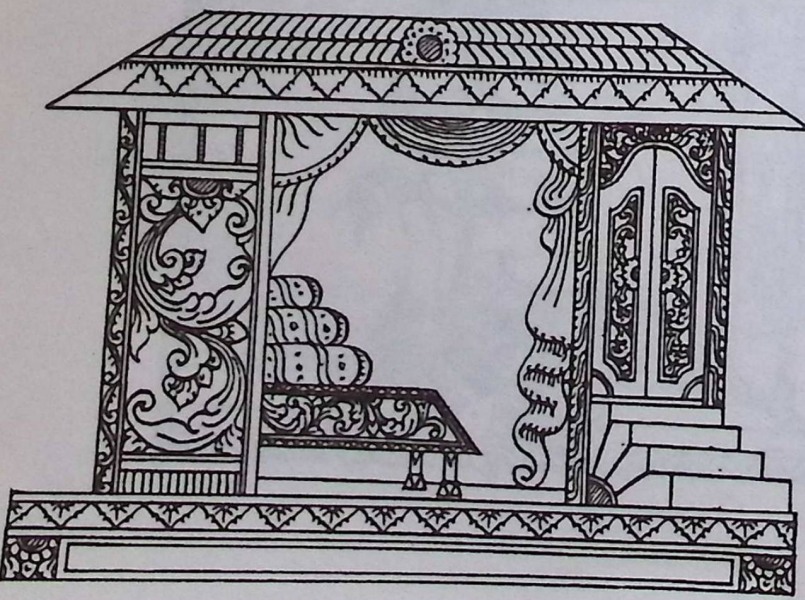
Folio 18 (verse 4.15a-c)

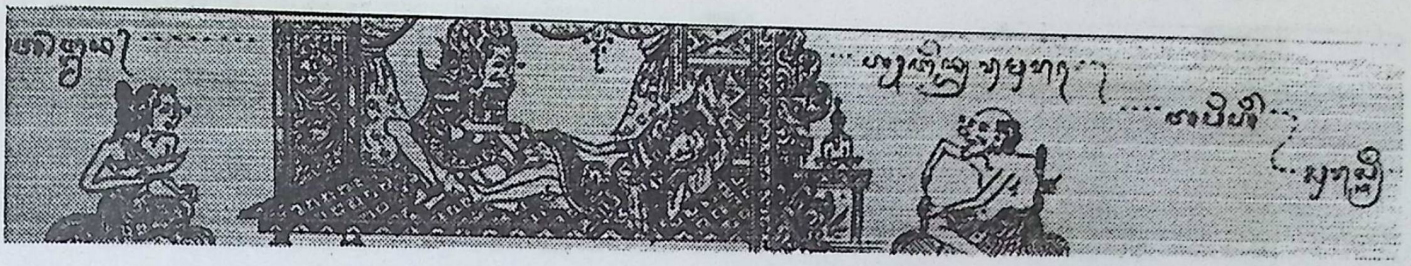


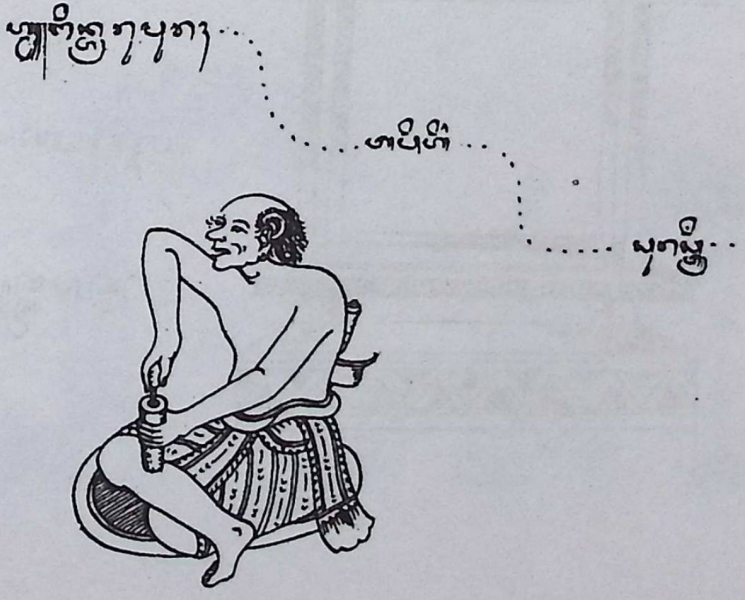
nyāsālaṅö kalĕṅĕṅan lalayan vinindu/
ri jro gṛhārĕja ri dūnya dudū kramanya/
uṅgvan hyaṅ Indra rumaraḥ tapih iṅ surastrī/

Two pleasure-pavilions are shown with different kinds of finishing touches. As a maid servant looks on, Indra takes off the lower garment of a heavenly nymph.

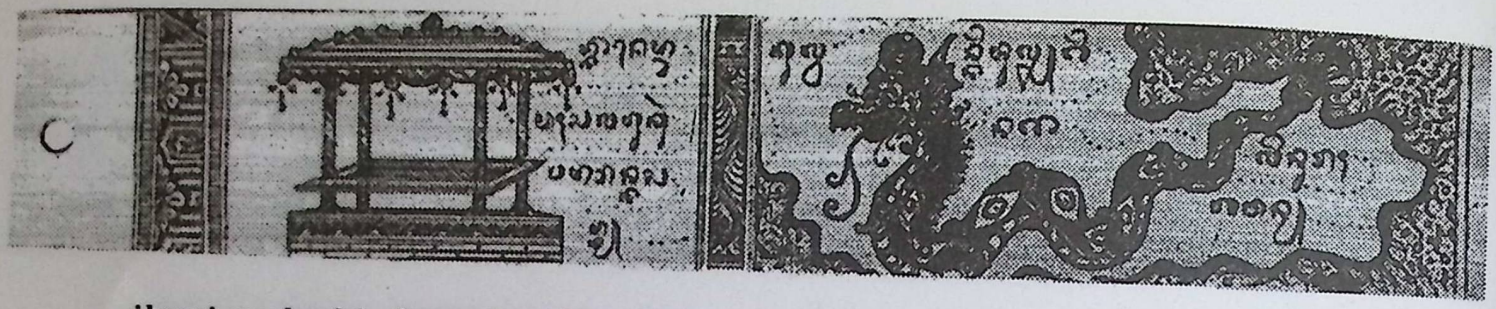






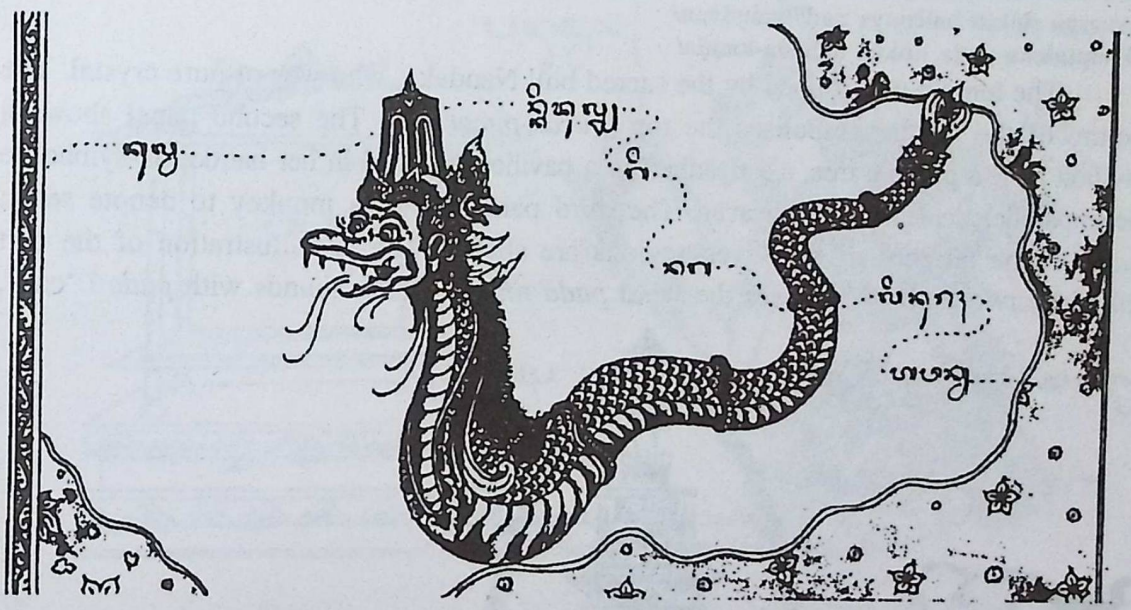


Folio 19 (verses 4.15d-16c)

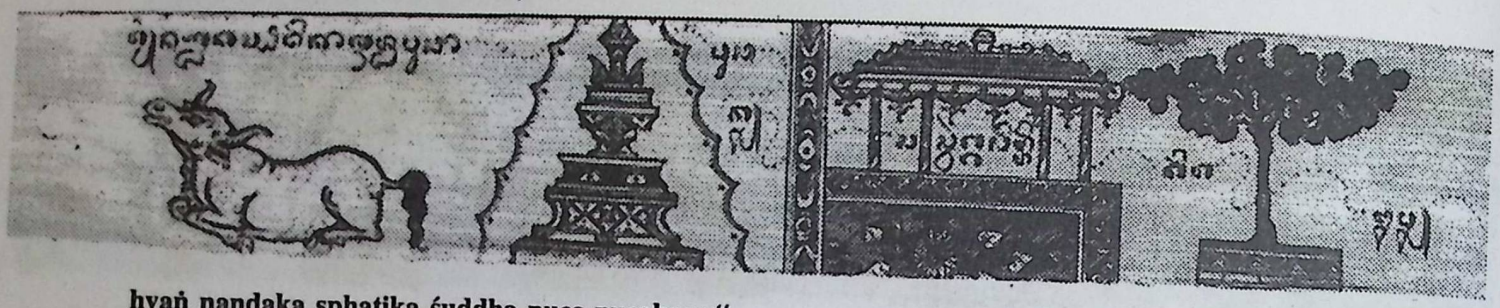


ṅkaneṅ umah salah-ukur paṅaran kasaṅkhya//
kulvan-kidulnya ginagā linurah havanya/
endah gunuṅnya ginave minahā guhānya/
tīranya caṇḍi maṇi-bajra lĕṅĕṅ pinatra/

The first panel shows the pavilion of wrong measurements *(salah ukur)* named *kasaṅkhya* ('celebrated'). The second panel with a serpent in void space denotes the south-west direction: the SW is known as nairṛta, the direction of Nirṛti the lord of rākṣasas. The third panel shows trees, mountains, and caves created artificially. A bejewelled caṇḍi, enrapturing in its beauty with gold-leaf *(pinatra)*, is followed by a tree, a vajra, and the leaves of a tree to symbolise the word *pinatra*, which has been misunderstood as the leaves of a tree instead of gold leaf.

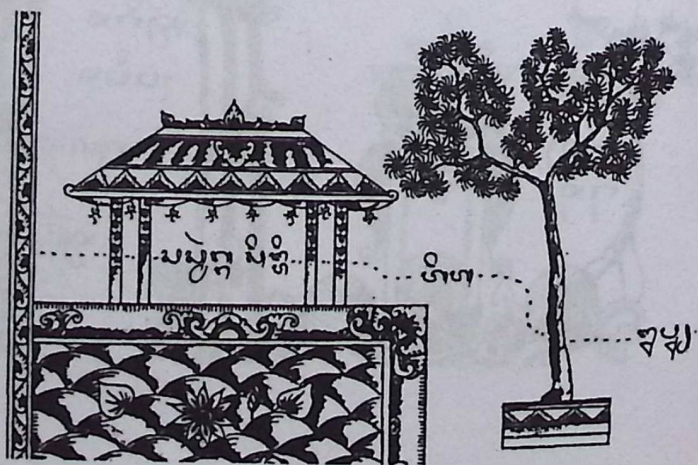


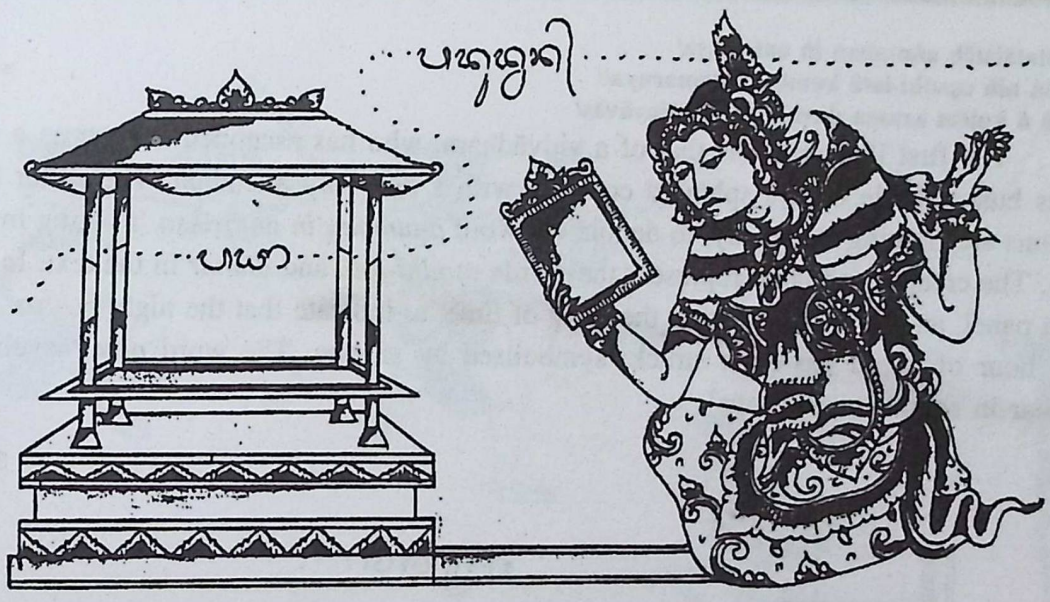
Folio 20 (verses 4.16d-17b)



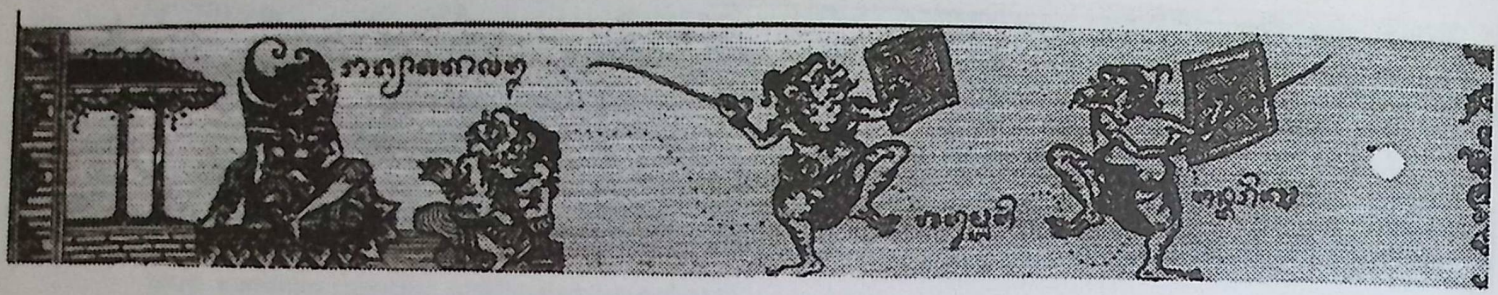
hyaṅ nandaka sphaṭika śuddha puca-pucaknya//
sa-svarga siṅhiti halĕpnya paḍāpadudvan/
riṅ saptaloka paḍa tiṅkah akaṇḍa-kaṇḍa/

The temple was topped by the sacred bull Nandaka, who was of pure crystal. The picture of the tower symbolises the top *(pucak-pucaknya)*. The second panel shows a pavilion near a pond, a tree, a vidyādharī in a pavilion engaged in her hairdo: all symbolise the unparalleled pleasures of heaven. The third panel shows a monkey to denote seven *(sapta)*. The terraces of the seven regions are shown. The last illustration of the cart pulled by two bulls symbolises the word *paḍa tiṅkah*, which sounds with *padatī* 'cart'.



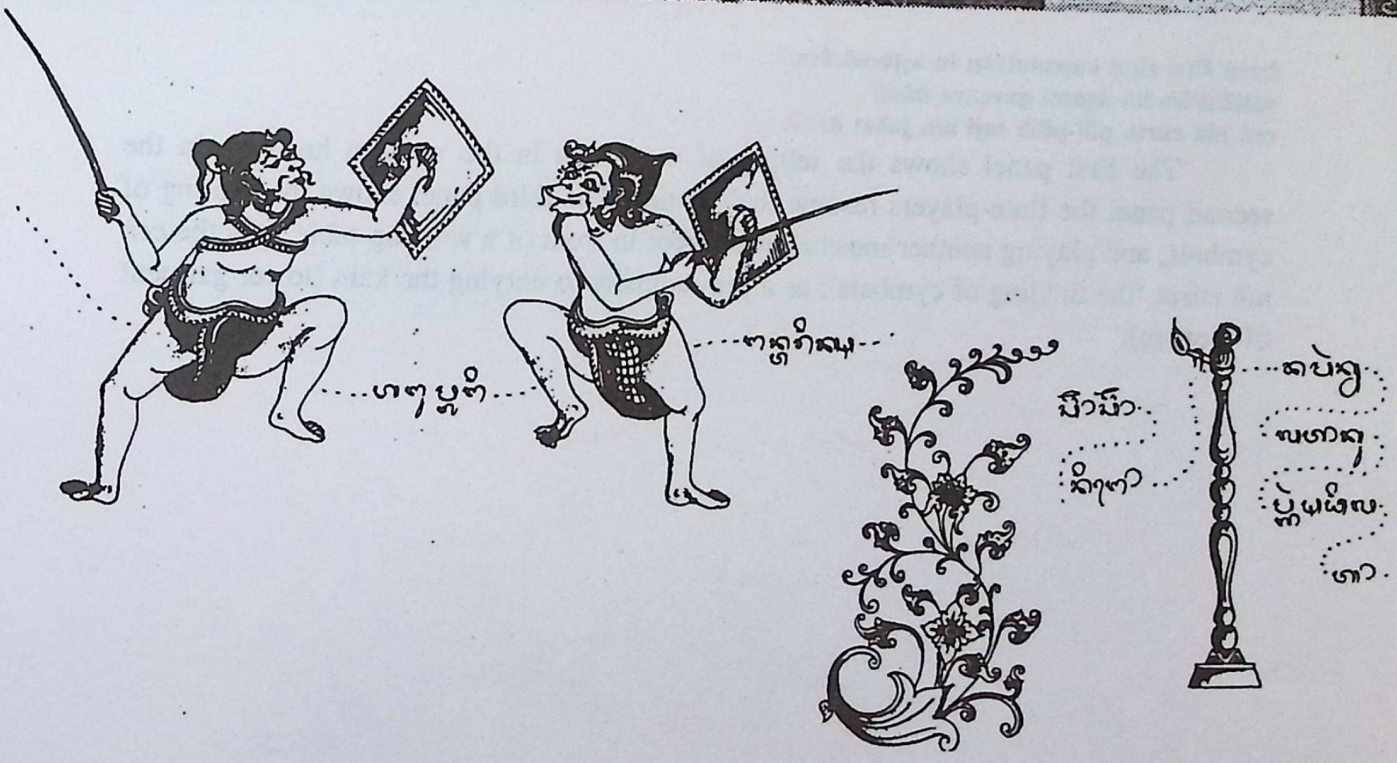


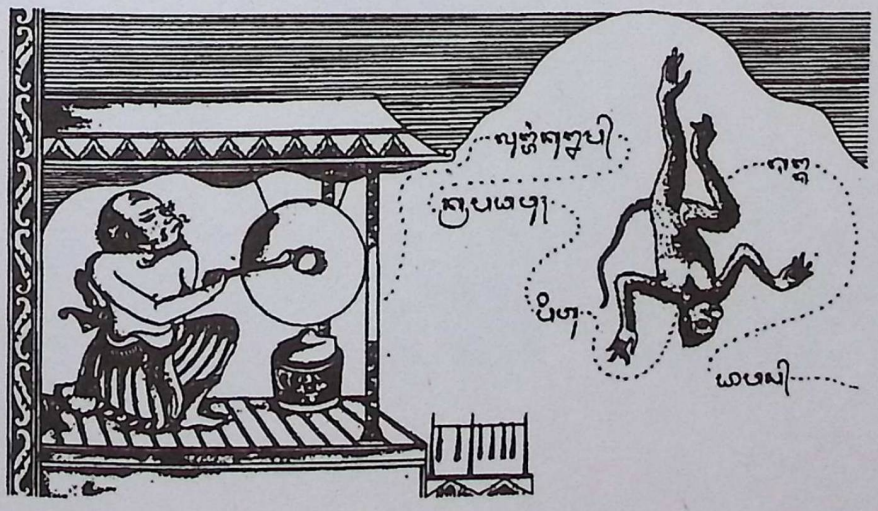
Folio 21 (verses 4.17c-18a)



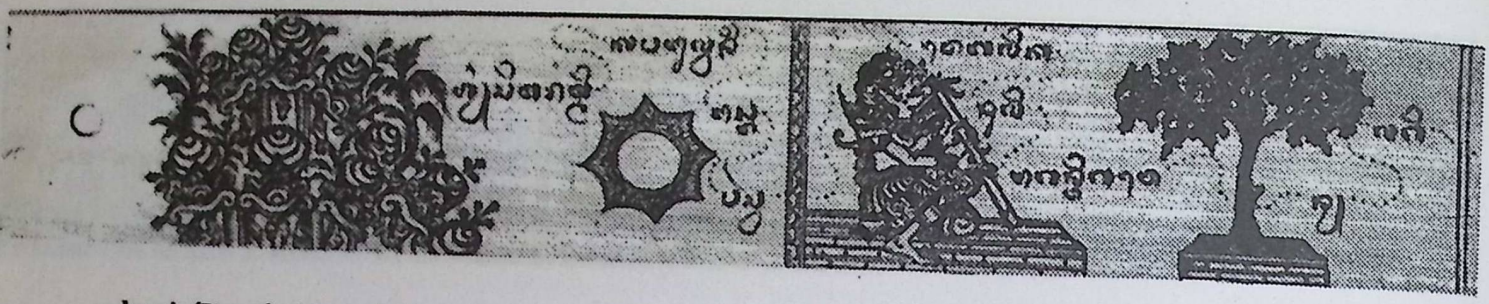
rājyātatālalĕh aṅumbaṅ iṅ antarīkṣa/
söṅsöṅ niṅ oṣadhi-latā kuměñar damarnya//
luṅhā ṅ kulĕm krama ḍavuh pitu saṅśayāvās/

The first illustration is that of a vidyādhara, who has ascended heaven as a virtuous husband. He enjoys splendid courtesy with a heavenly attendant. Thereafter two persons are fighting in the sky, to denote the word *anumban iṅ antarīkṣa* 'floating in the sky'. The creeper and lamp represent the words *oṣadhi-latā* and *ḍamar* in the text. In the final panel, an old man is beating the gong of time, to indicate that the night has passed. The hour of seven has been struck: symbolised by an ape. The word *pitu* 'seven' is similar in sound to *petu* 'ape'.





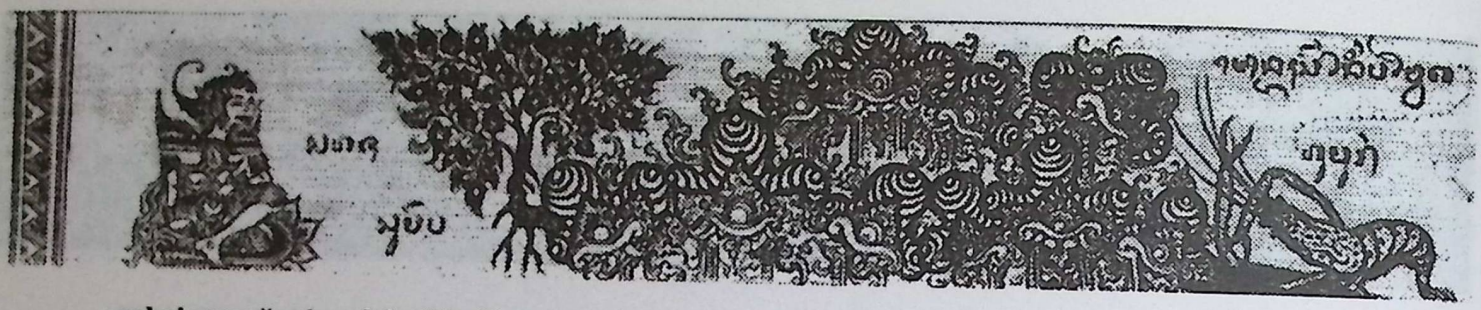
Folio 22 (verse 4.18b-d)



hyaṅ śītaraśmi kapaṅulvan in aṣṭa-pārśva/
vaitālikānuliṅ aganti gavenya ṅūni/
ceṅ niṅ curiṅ pili-pilih saji niṅ jahat ken//

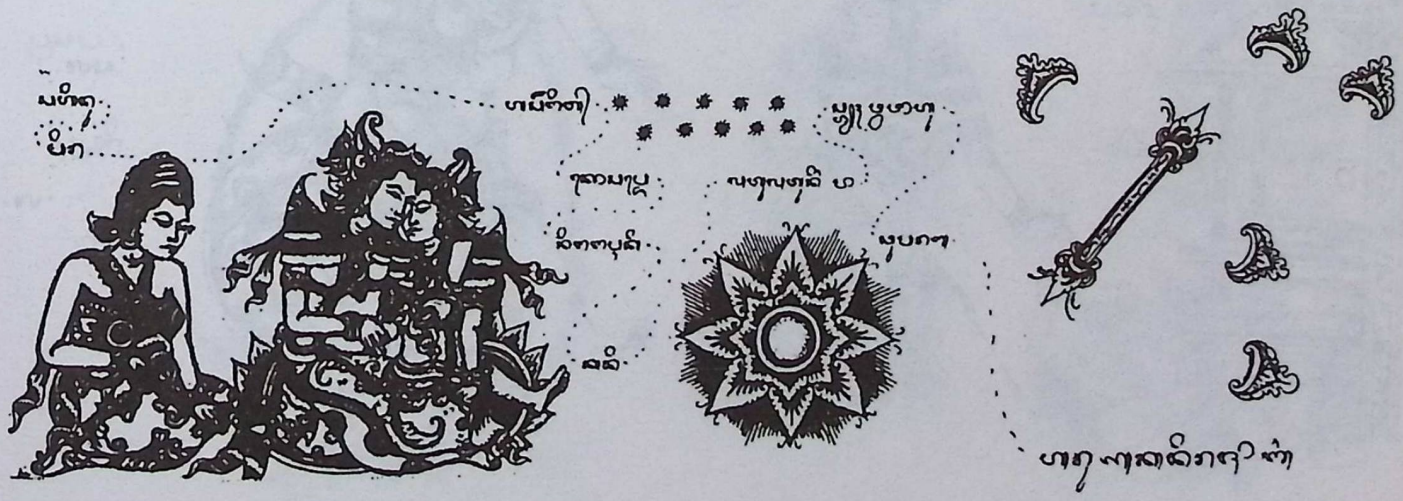
The first panel shows the setting of the moon in the western horizon. In the second panel the flute-players resume their duties. The third panel shows the beating of cymbals, and playing another musical instrument in front of a worship-table. It is the *ceṅ niṅ curiṅ* 'the tinkling of cymbals', as a pre-requisite to untying the kain (lower garment of women).

Folio 23 (verse 5.1a-d)



sahaja sumĕpaṅ endah sön niṅ parvata humaraṅ/
sahidu mirah asĕṅhit kosap de niṅ aṅarĕki/
kadi latu-latu niṅ mās hyaṅ ve vahu cumaraṇa/
aruṇa kadi rājābāṅ

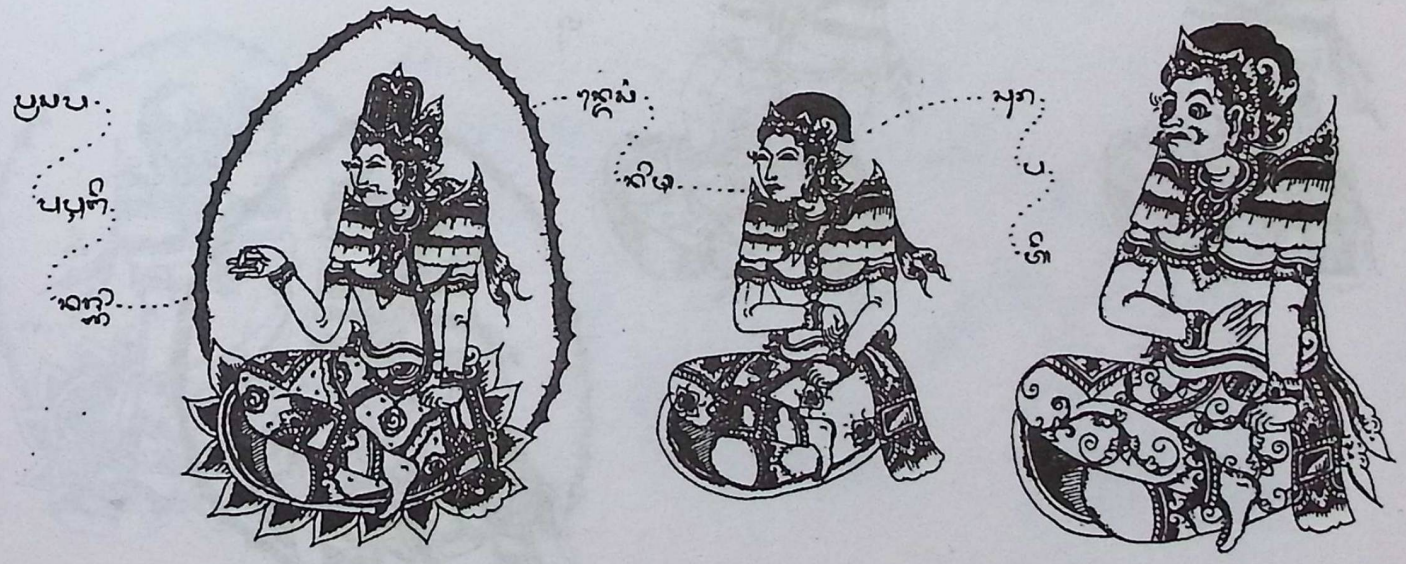
The first panel depicts a vidyādhara enjoying the sight of a mountain, illumined by many hues of red in the blossomed trees, luxurious verdure of the mountain and a crab (to indicate the word *umaraṅ* 'diversified' in the first quarter of the verse). The second panel shows three young ladies to indicate the pink cheeks of coquettish young women. The sun reflects the word *aruṇa* in the verse. The five sparks of the vajra are the fury of a mighty king coming to the battlefield *(aruṇa kadi rājābāṅ bvat saṅgrāma piniturun* 'red like a king furious in anger when he descends onto violent fight').



Folio 24 (verses 5.1d-2c)

bvat saṅgrāma piniturun//
śubhadivasa riṅ eñjiṅ prāpteṅ kāla pasamayan/
sahana-hana nikāṅ hyaṅ kapvādan paḍa tumihaṅ/
prasama parĕṅ inājñan de saṅ nātha surapati/

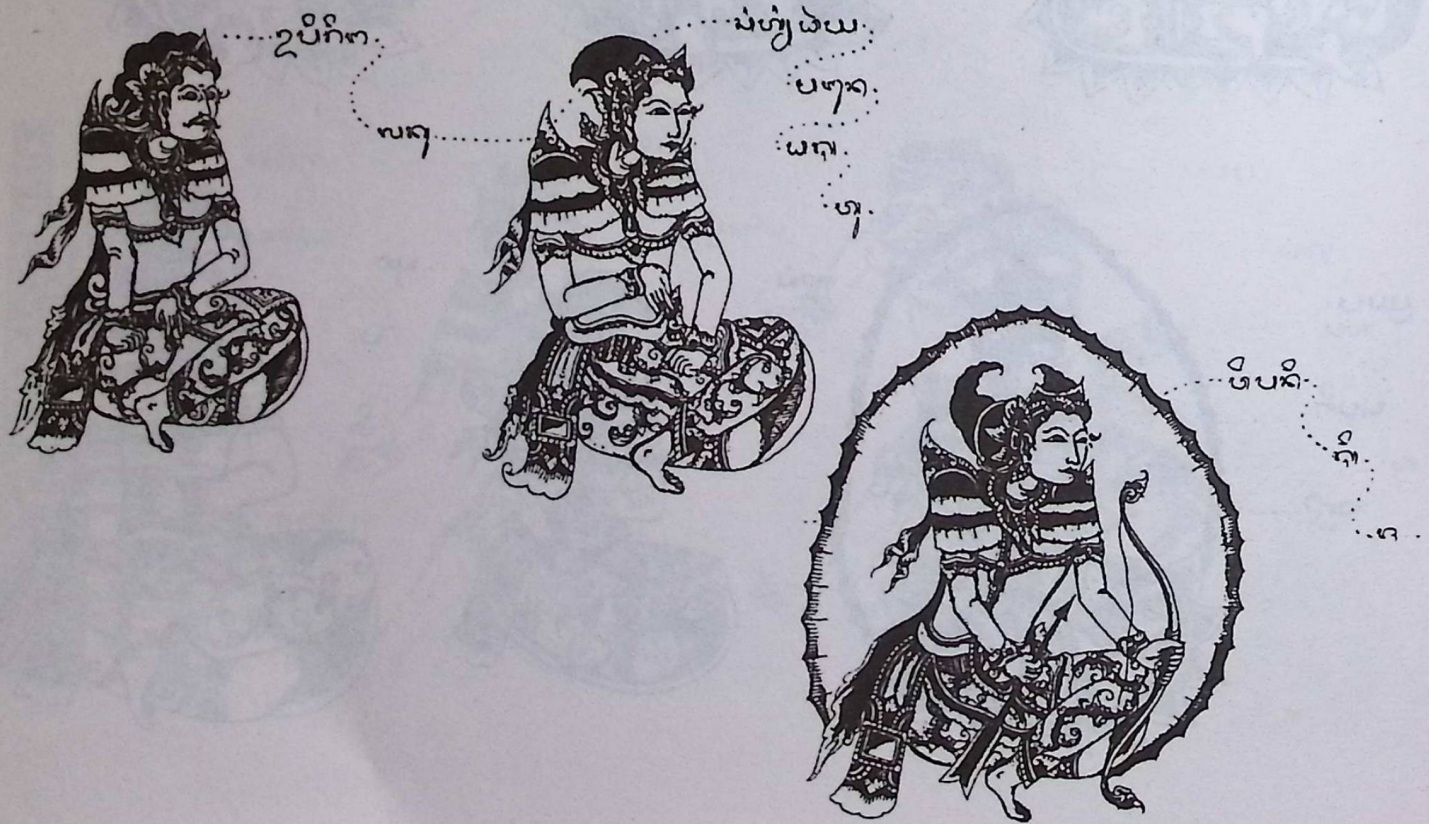
Eight personages are represented on this folio. The first is a lady hermit approaching a sacred pavilion to indicate that the auspicious moment has arrived *(śubhadivasa)*. The second is a demon (kāla) to indicate the word *prāpteṅ kāla* (the time had come): *kāla* is both time and demon. Then follow the Four Dikpālas of the four directions: Kubera (South), Varuṇa (West), Yama (North), and Indra (East) attended by two devatās as the Lord of the Gods *(nātha surapati)*.

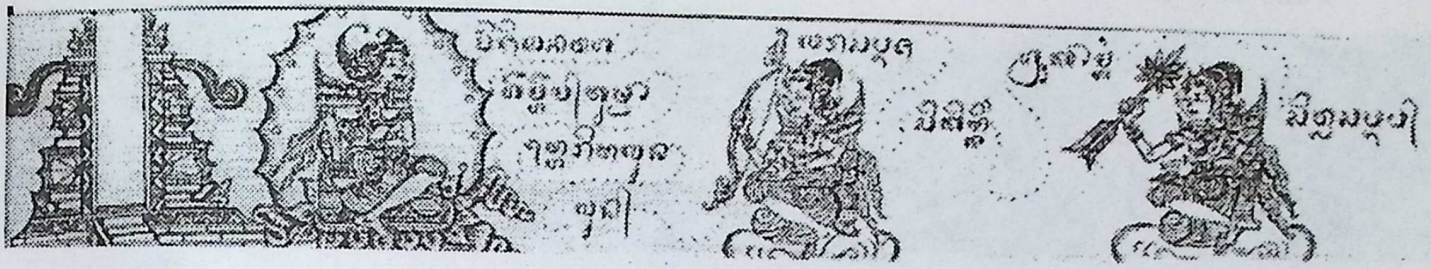


Folio 25 (verses 5.2d-3c)

umiriṅa laku saṅ hyaṅ kandarpāmaṅuna yaśa//
tuvi manasija sāmpun śuddhāmvit ri ratih ira/
mijil abhava mahömhöm tuṣṭāṅher iṅ alun-alun/
laras arĕja si kiṅkiṅ hrū kambaṅ si vĕlas-arĕp/

Three attendants follow Kāmadeva: indicates the instructions of Indra to his colleagues to follow Kāma in his exploits of fame. Kāma takes leave of Ratih (both are surrounded by aureoles). Kāma comes out of the portals of his palace and sits outside in the courtyard in a mood of relaxation. In front of him are two attendants: one carries the bow *(laras)* embellished *(arĕja)* with pain *(kiṅkiṅ)*, while the second holds a flowered arrow (*hrū kamban)* of passion. Kāma is ready with his bow and arrow, to instil the pangs of love and intensity of passion into the heart of Śiva.

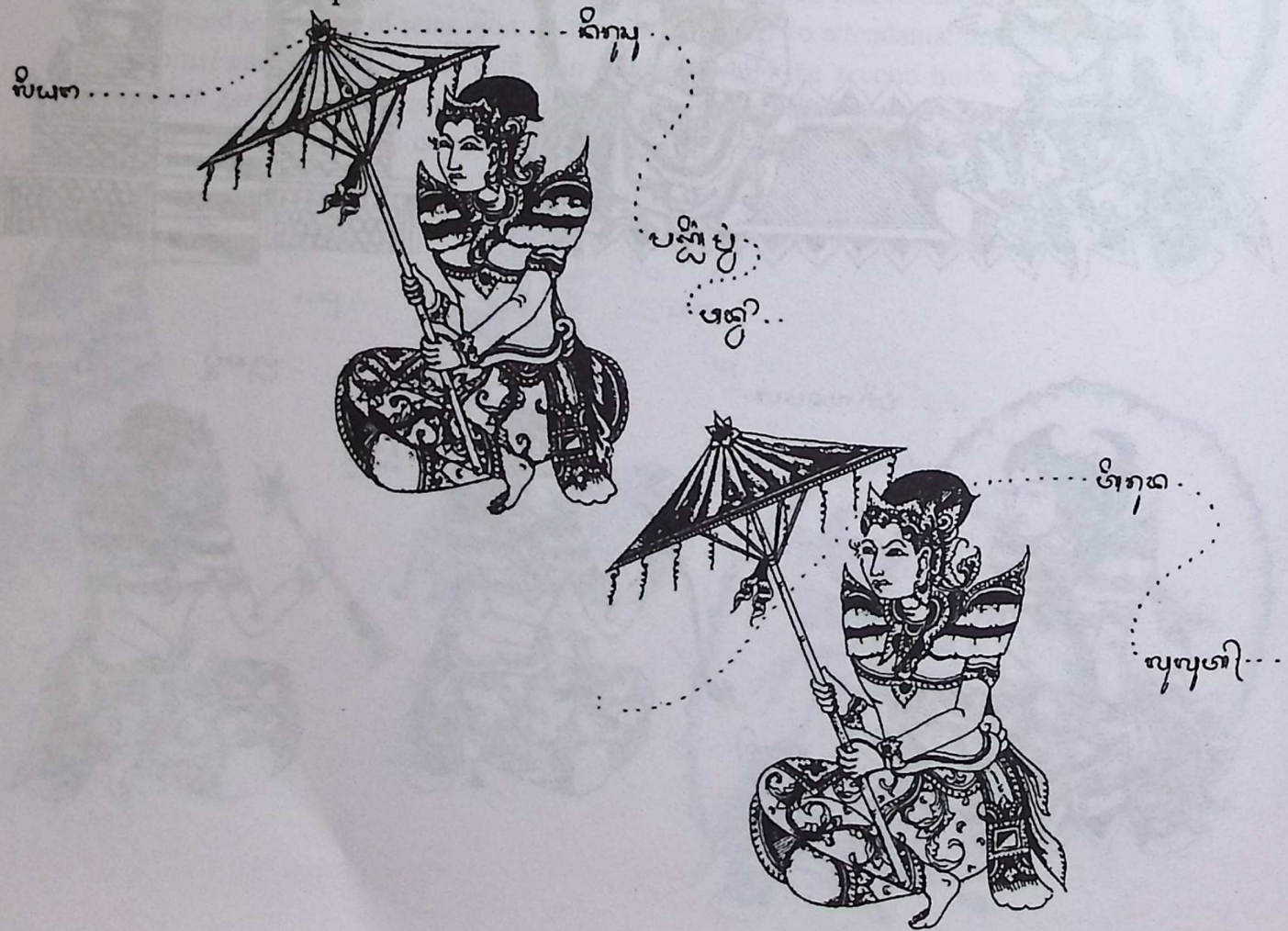


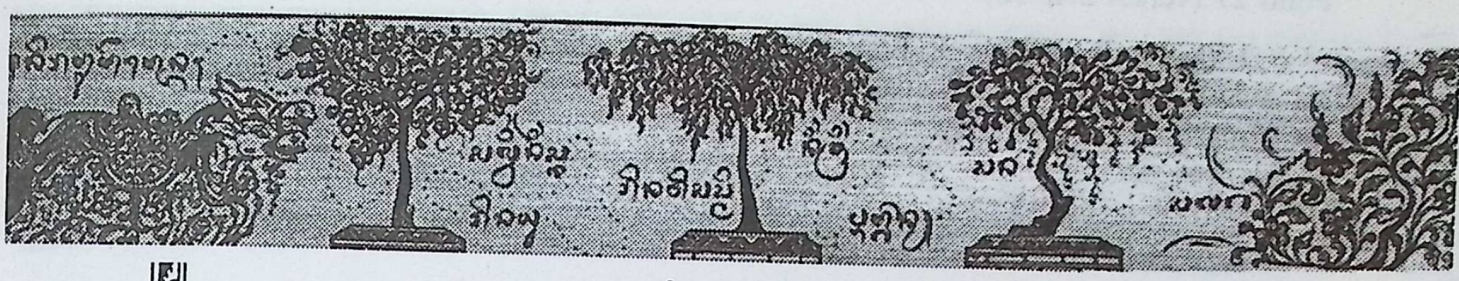


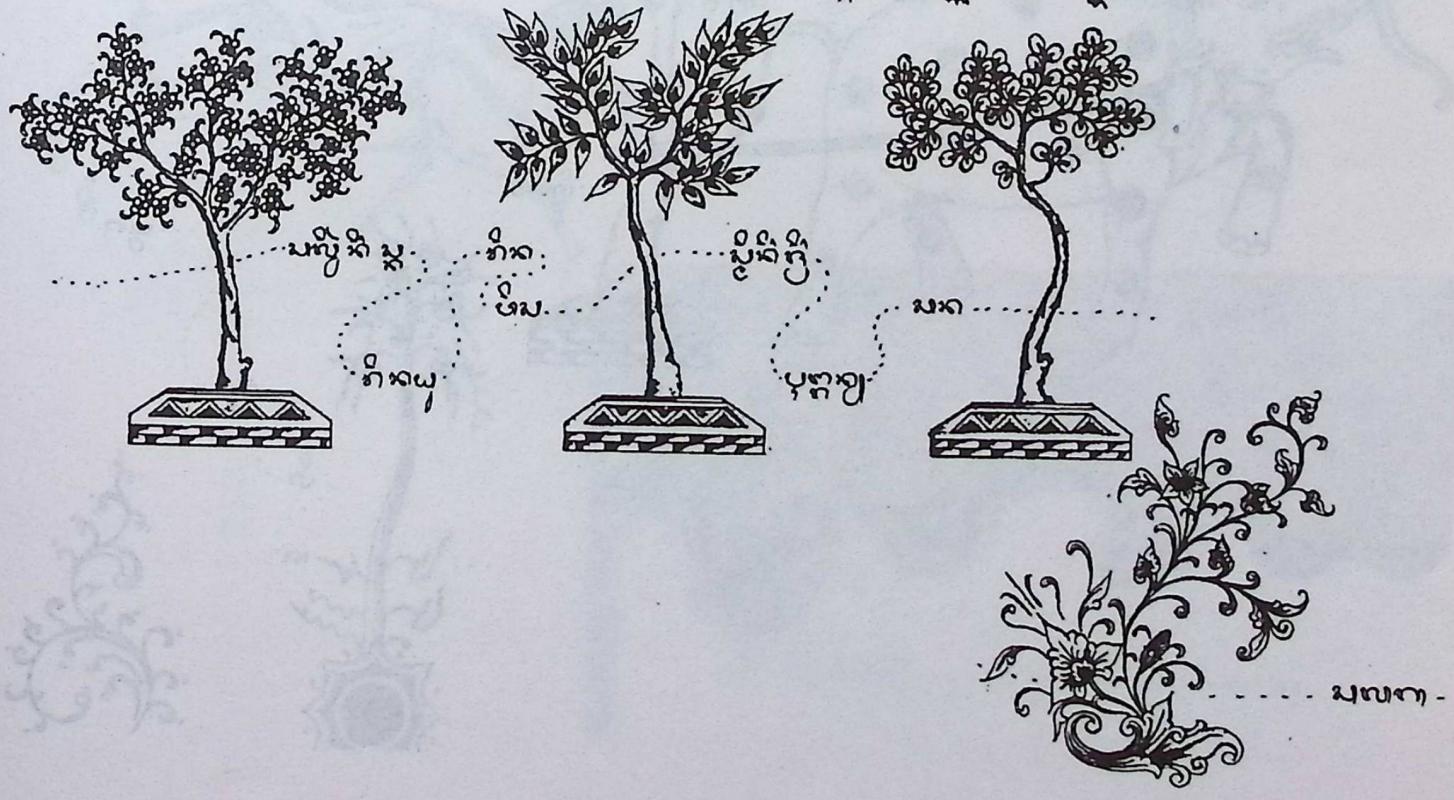
Folio 26 (verses 5.3d-4b)

lihaṅanira sumaṇḍiṅ mvaṅ vadva turida lulut//
rathanira lĕṅĕṅ endah salvir niṅ sĕkar inayu/
rinavis i sĕmi niṅ jriṅ rĕṅganyāsana-salaga/

In the first panel two servants carry umbrellas: attendants stood by him *(sumaṇḍiṅ)*. The two attendants represent love-sickness *(turida)* and amorous desire *(lulut)*. His chariot was decked with all kinds of beautiful flowers, denoted by three kinds of trees and a creeper.



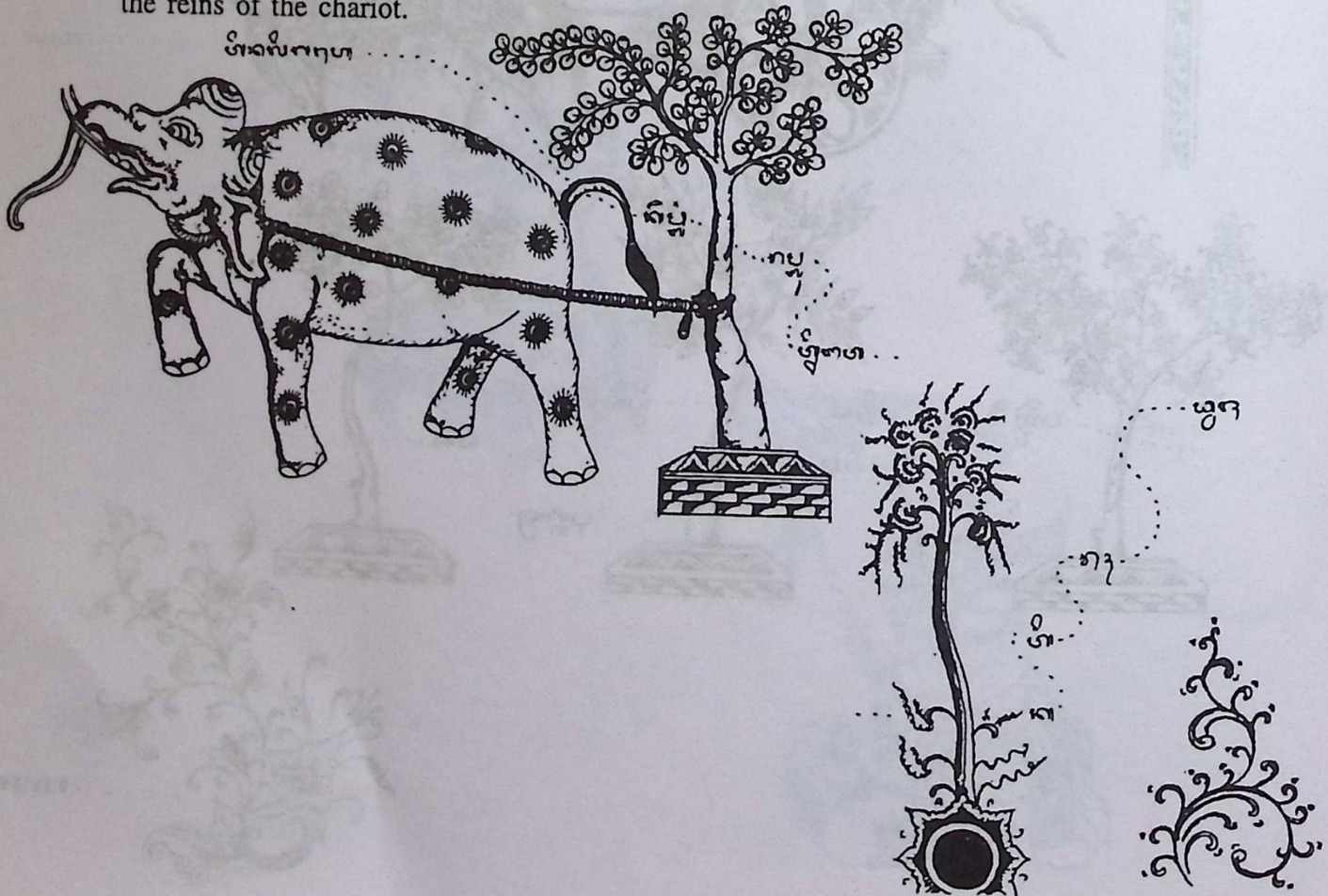


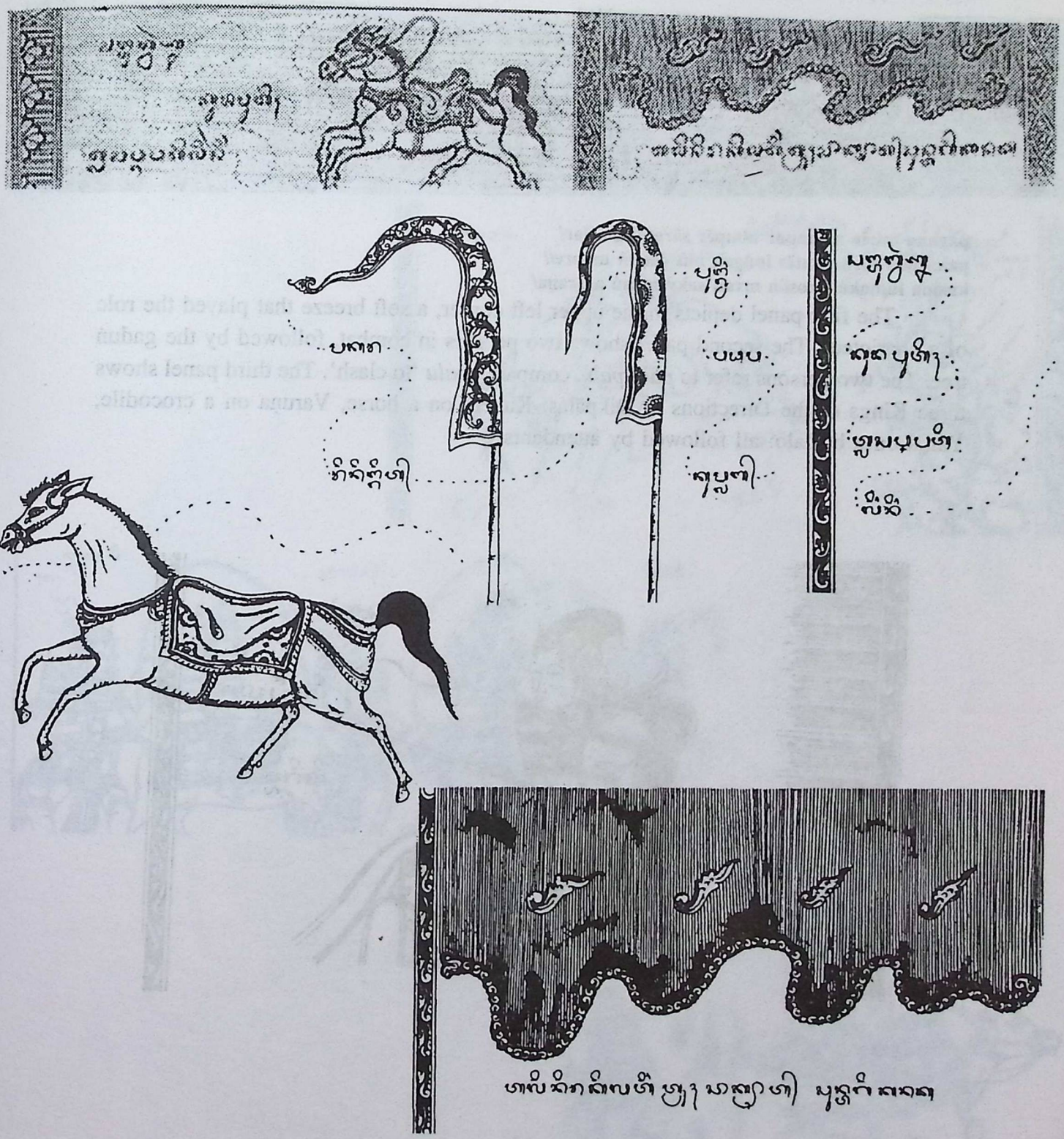


Folio 27 (verses 5.4c-5b)

tinali-gajah akĕmbaṅ rambut niṅ hata katirah/
dhvaja-makara riniṅgit muṅgv iṅ pādapa kumĕlab//
tĕlas arĕpat ilir niṅ saṅhub varṇa kuda putih/
talinira kilat iṅ truh sākṣāt suntagi kanaka/

The first panel shows an elephant tied to a tree. Katirah flowers are followed by a design of embroidery to symbolise the word *riniṅgit* 'embroidered'. The two fluttering banners are the ensigns of Kāma with the dolphin sign. The floating clouds are the white horses of Kama's chariot: represented in the second panel as a gallopping horse. The third panel depicts lightning, clouds, and chain: flashes of lightning in the rain served as the reins of the chariot.

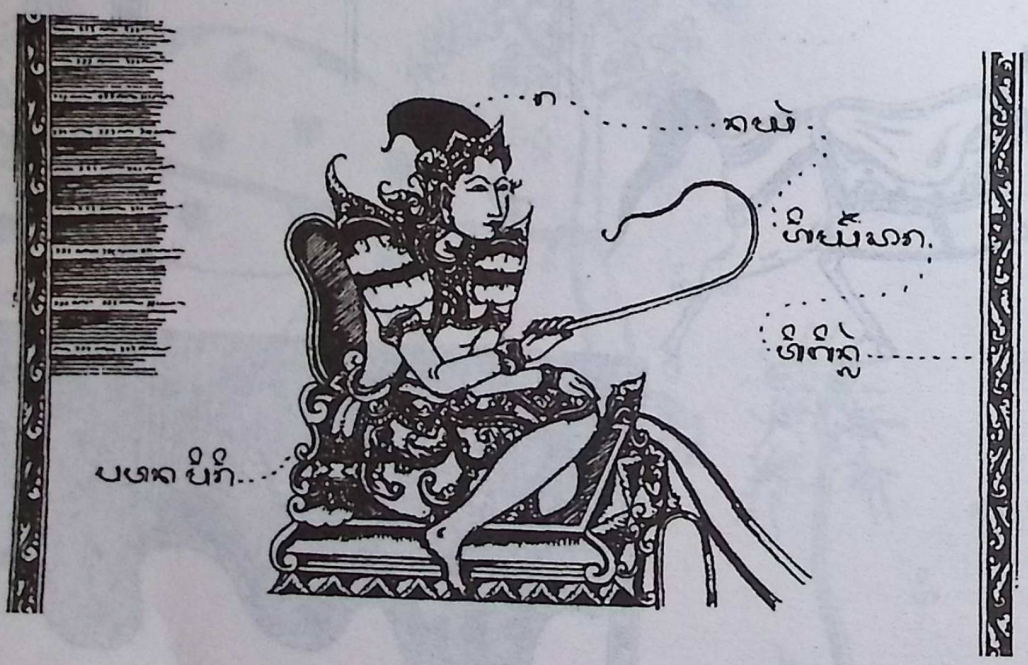


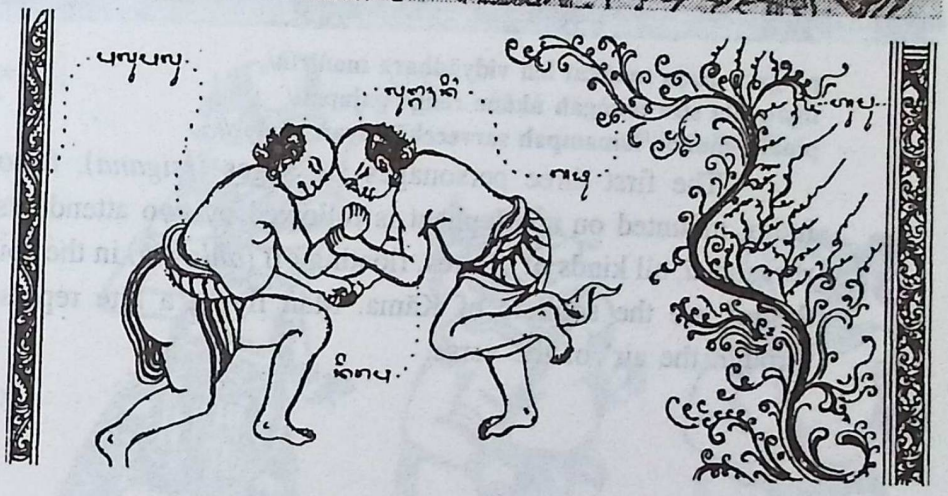


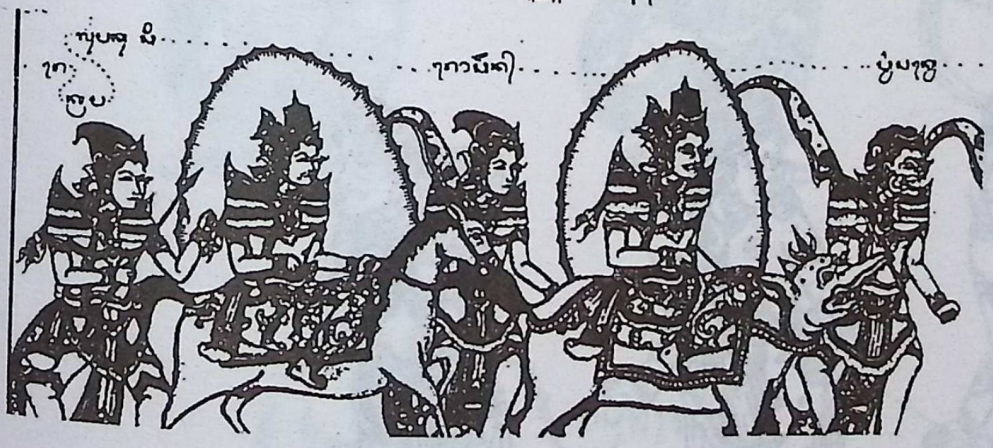
Folio 28 (verses 5.5c-6a)

pavana mirir anampar himpĕr sārathi ginĕlar/
palu-palu nira pantĕs luṅgah niṅ gaḍuṅ umure//
krama lumaku sirosön mvaṅ sakveh saṅ aśaraṇa/

The first panel depicts in the upper left corner, a soft breeze that played the role of a charioteer. The second panel shows two persons in combat, followed by the gaduṅ tree. The two persons refer to *palu-palu*, compare *apalu* 'to clash'. The third panel shows three Kings of the Directions or Dikpālas: Kubera on a horse, Varuṇa on a crocodile, Yama on a buffalo: all followed by attendants.







Folio 29 (verse 5.6b-d)

ṛṣi-gaṇa paḍa maṅkat len vidyādhara maṅiriṅ/
tiga-mata sira muṅgah ṅkāne rĕṅga gajapati/
pinaka-mukha lumampah sarvecchāṅlayaṅ aṅalor//

The first three personages are sages *(ṛṣigana)*, followed by two vidyādharas. Indra, mounted on an elephant is followed by two attendants. The crocodile represents *sarvecchā*, all kinds of desires, floating off *(aṅlayaṅ)* in the southern direction. Passionate desires are the soldiers of Kāma. Man flying a kite represents the *aṅlayaṅ* 'floating through the air' of the verse.

Folio 30 (verse 5.7ab)

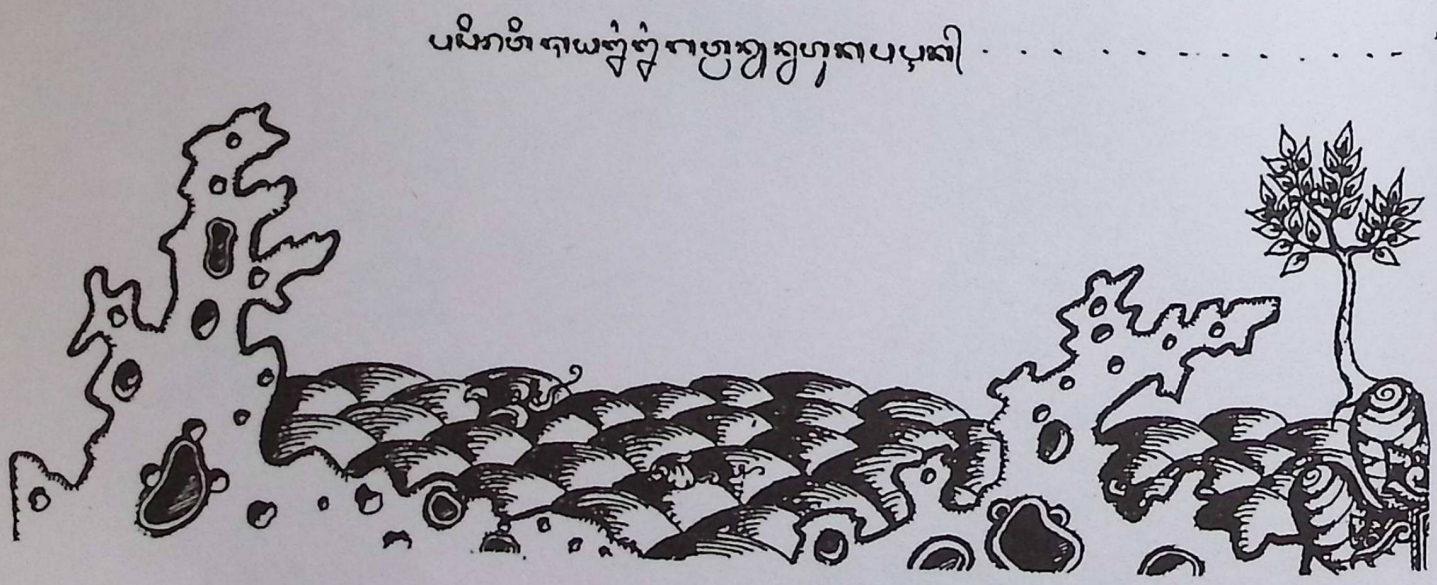
smarabhavana kalalvan gaṅgātīra huvus adoh/
asĕmu hĕlaṅ anampar vör niṅ deva-ṛṣi-gaṇa/

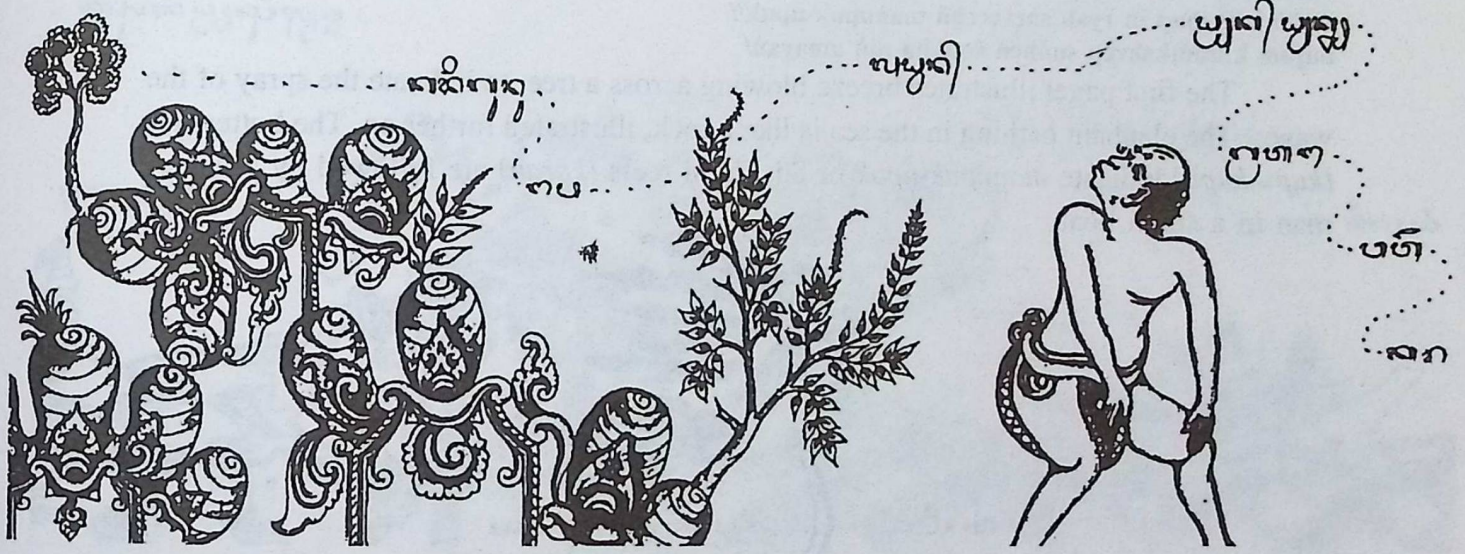
Smara is sitting in his palace, with a tree and pavilion in the precincts. The demoness symbolises the word *kalalvan* 'passed by'. The first two syllables of *kala*lvan are *kala* and they are symbolised by a demoness *kāla*. The winding river is Gaṅgā, on whose banks the palace of Kāma is located. Then follows the depiction of three gods and three sages *(ṛṣi)*. Three denotes many *(gaṇa)*.

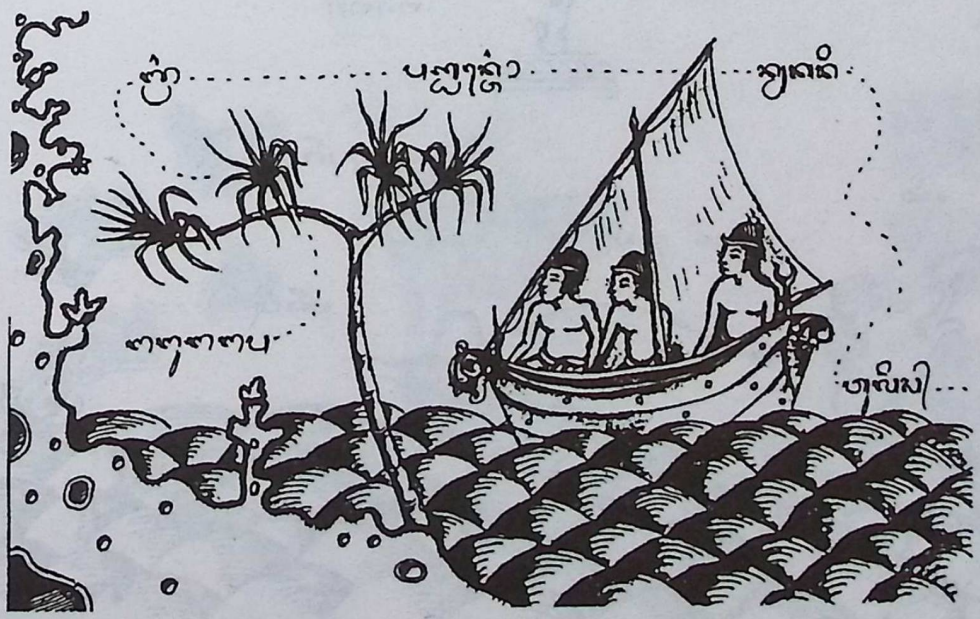
Folio 31 (verses 5.7c-8a)

pasir atiśaya lĕṅlĕṅ gātranyān vahu kaparĕk/
kadi gunuṅ apalayvan ryak-ryaknyāgrĕt aṅavatö//
karaṅ aṅuṅaṅ apañjaṅ paṇḍan-joṅnya kadi tulis/

It begins with the illustration of the beaches of the sea and atolls. The rough sea looks like a mountain on the move. A man is shown running away to symbolise the word *apalayvan* 'running away'. Coral reefs *(karaṅ)* end the panel. The second panel has the *paṇḍan* tree to indicate *pandan* of the verse, which may mean the protruding part of the coral-reefs. Three persons in a boat are enjoying the beauty of the sea.



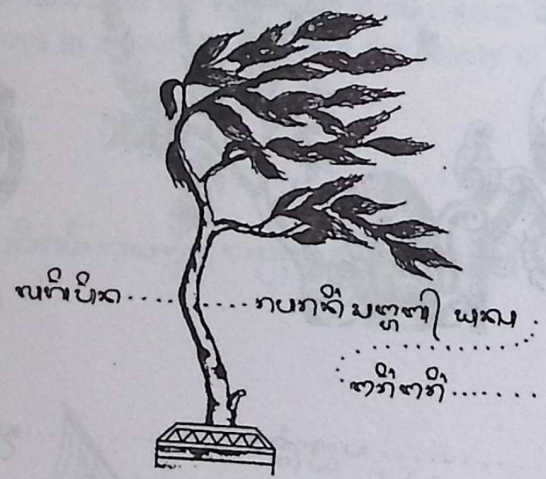


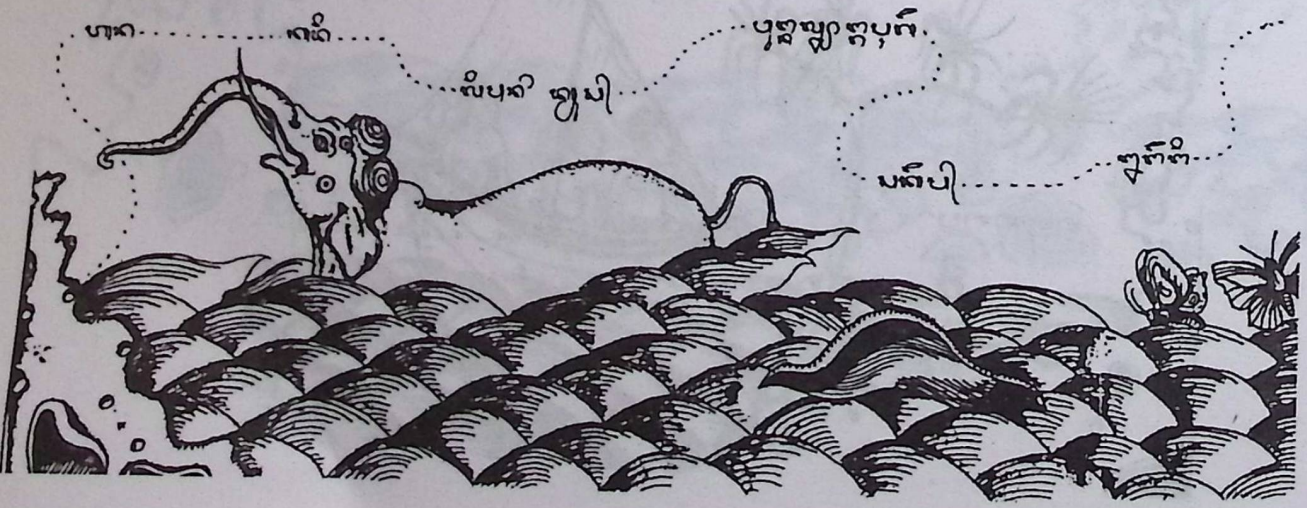


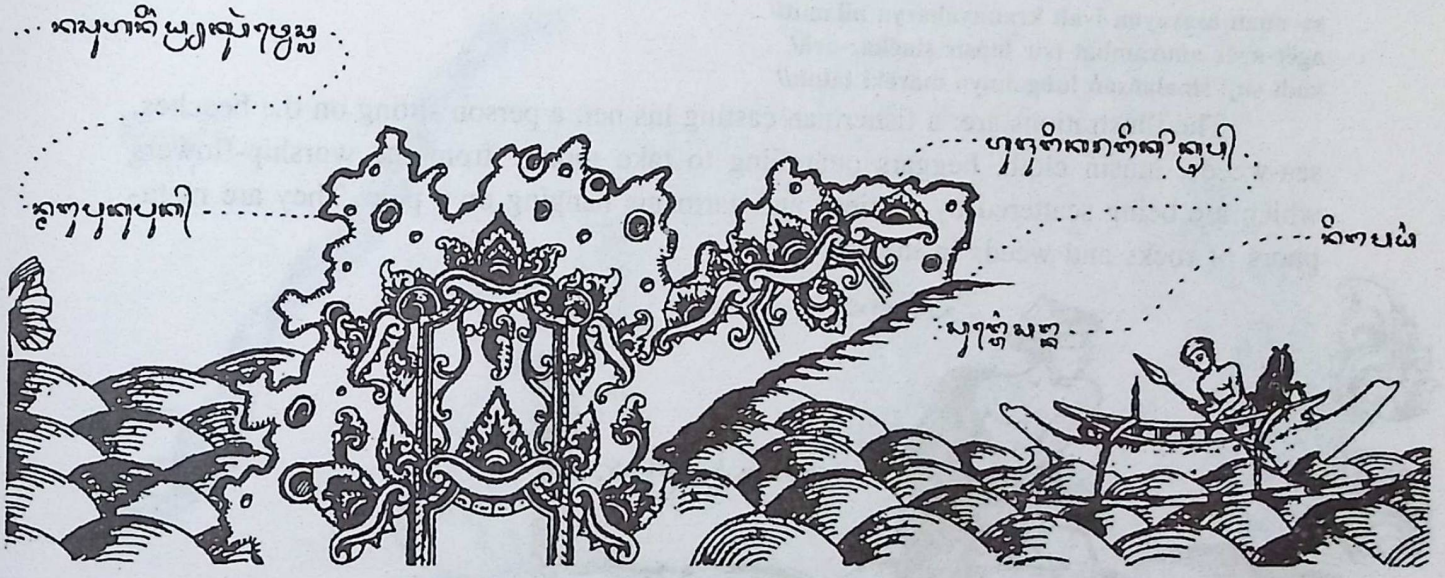
Folio 32 (verses 5.8b-9a)

lagi pinara-para niṅ saṅhub yan paṅariṅ-ariṅ/
hana kadi liman adyus vuṅkalnyāṅagarĕgĕs aköm/
lĕṅĕṅ inasuhan iṅ ryak sarvecchā maṅupuk-upuk//
hujuṅi karaṅikakrĕp suṅheṅ śaṅkha niṅ amayaṅ/

The first panel illustrates breeze blowing across a tree, to indicate the spray of the waves. The elephant bathing in the sea is like a rock, illustrated further on. The butterflies *(kupu-kupu)* indicate *maṅupuk-upuk* of 8d. Coral reefs *(karaṅ)* are followed by a fisherman in a small boat.



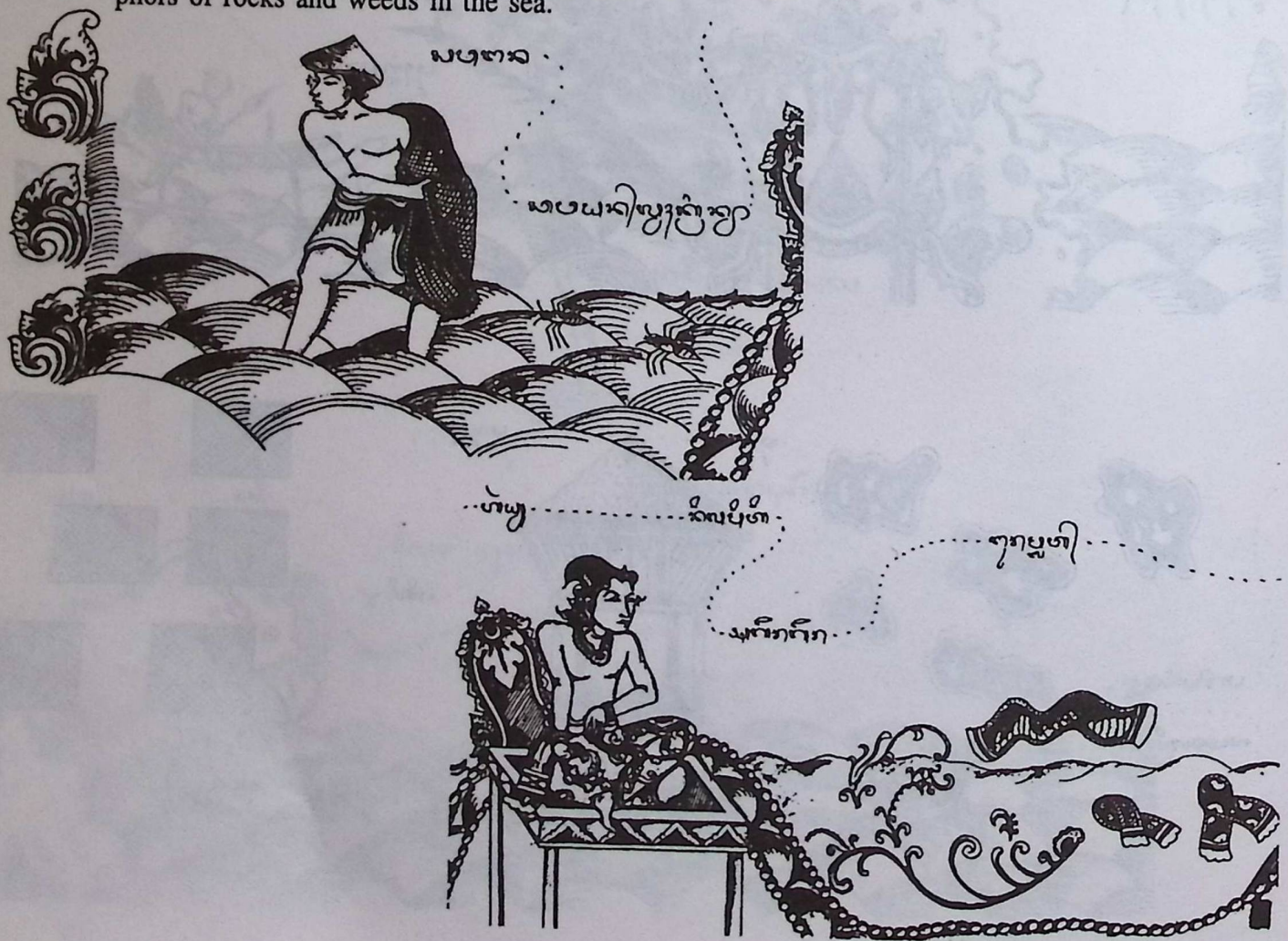


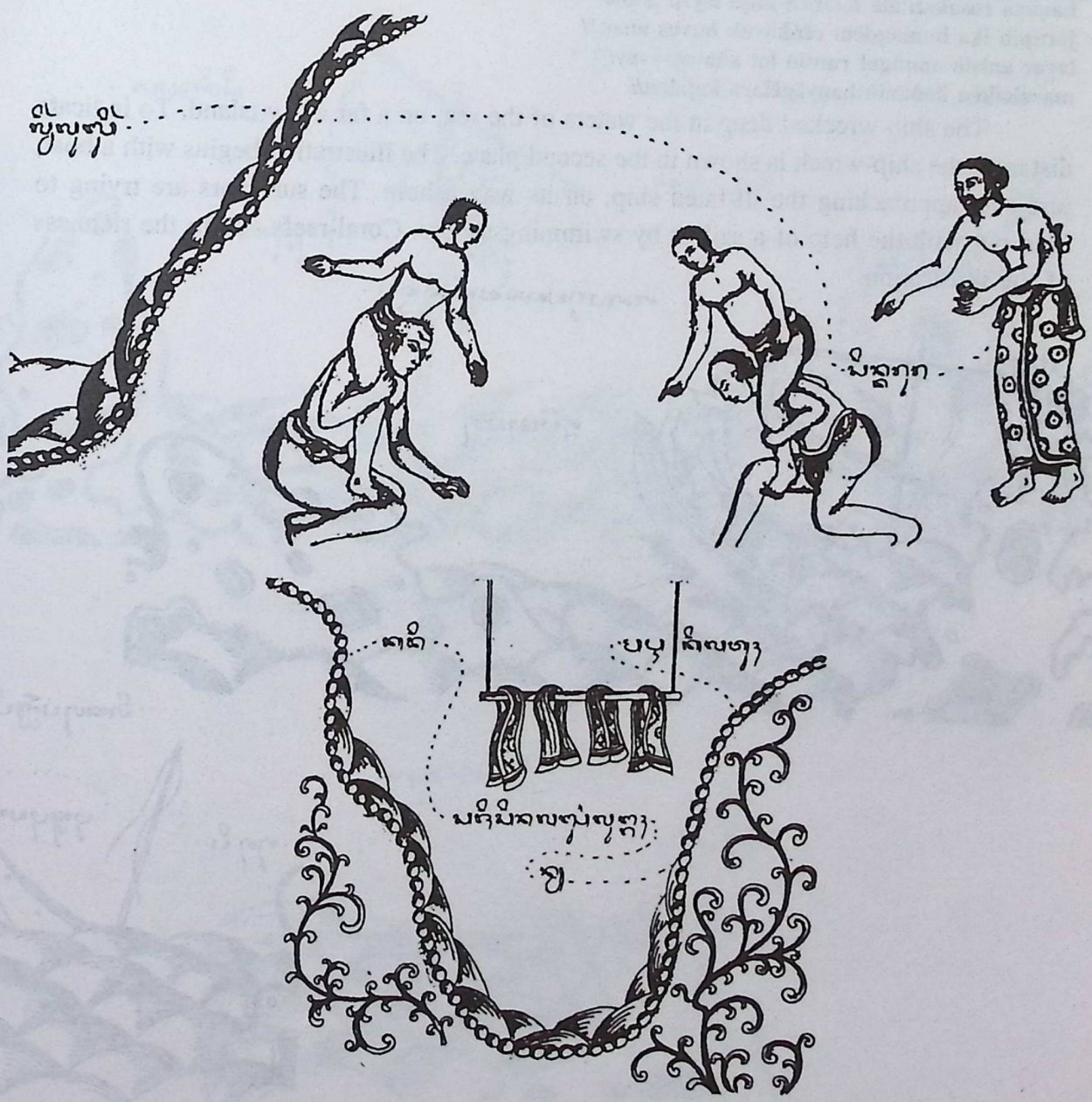


Folio 33 (verse 5.9b-d)

savaṅan asavayan lvah kraṅnyāharya nilamiti/
agĕr-agĕr aṅurambat lvir luṅsir sinĕkar-urā/
kadi suji sinalaṅsaṅ luṅgahnya marĕki latuh//

The illustrations are: a fisherman casting his net, a person sitting on the beaches, sea-weeds, luṅsiṅ cloth, beggars quarelling to take money from the worship-flowers which are being scattered by a priest, and garments hanging on a pole. They are metaphors of rocks and weeds in the sea.

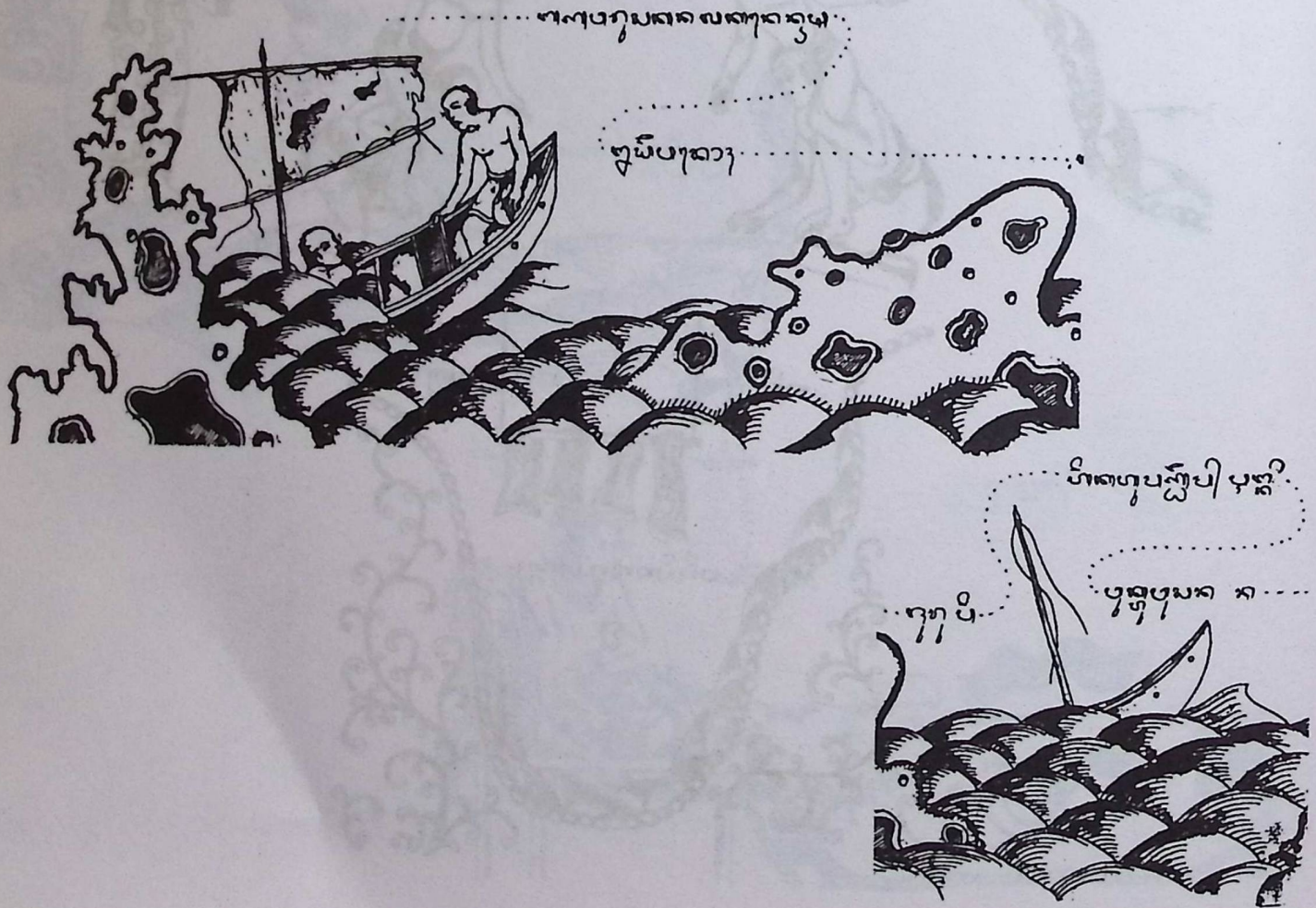


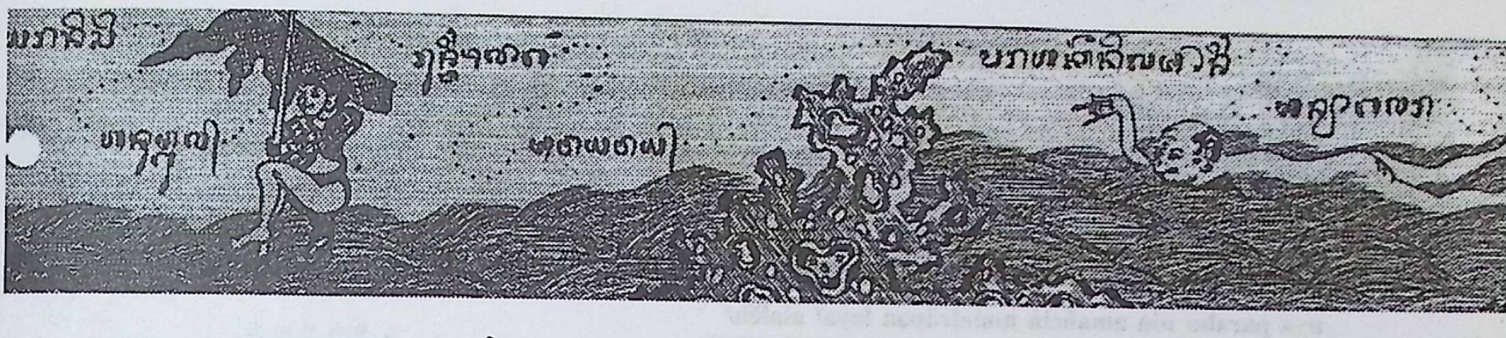


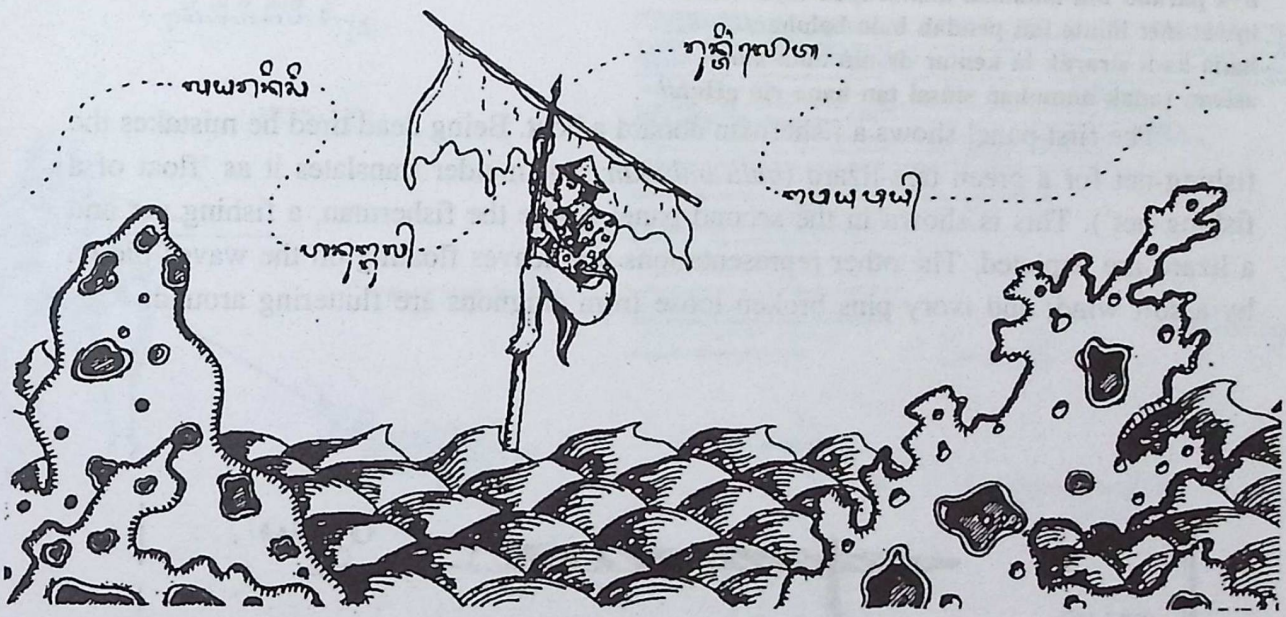
Folio 34 (verse 5.10)

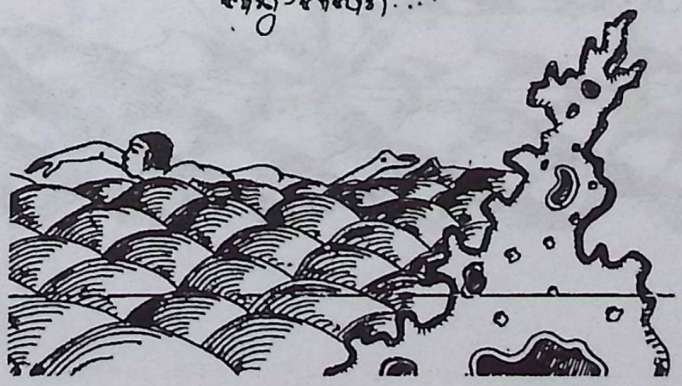
baṇava rusakan ālā ṅkāneṅ nūṣa lěyěp adoh/
jarupih ika humaṇḍěm rěṅkāvuk huvus ananā/
layar anisih anuṅgul runtiṅ lot aṅavay-avay/
marahakěn ilaṅāniṅ baṇyāgālara kajahat//

The ship wrecked deep in the waters of the sea, on a far away island. To indicate distance, the ship-wreck is shown in the second place. The illustration begins with a boat, just one, approaching the ill-fated ship, on its way ashore. The survivors are trying to hold out with the help of a sail or by swimming ashore. Coral-reefs add to the richness of the illustration.





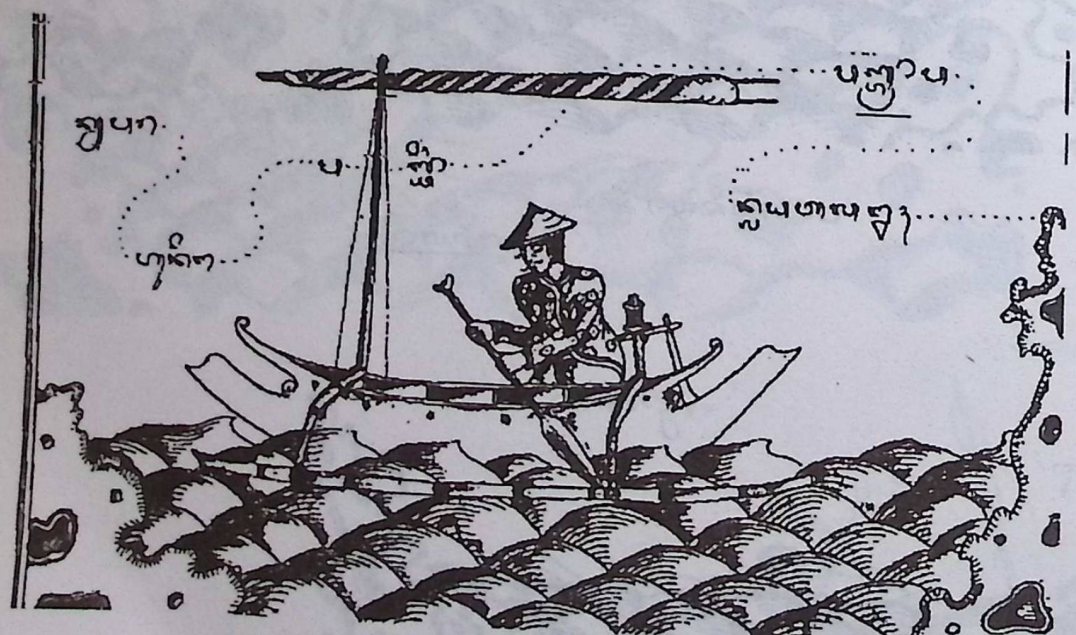


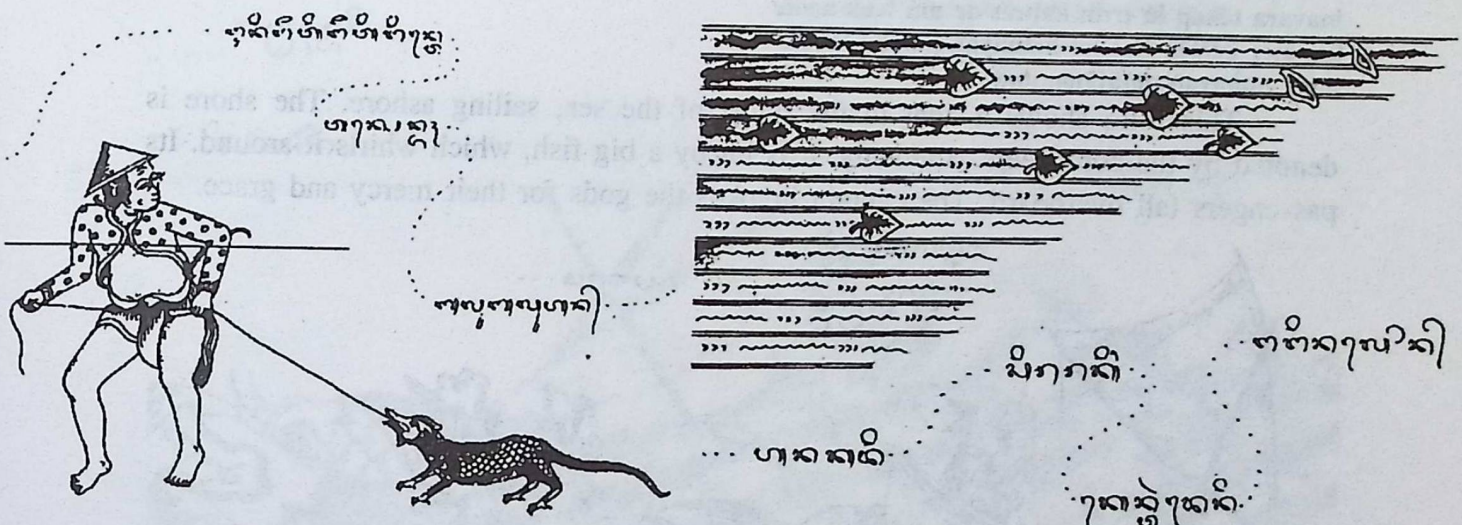


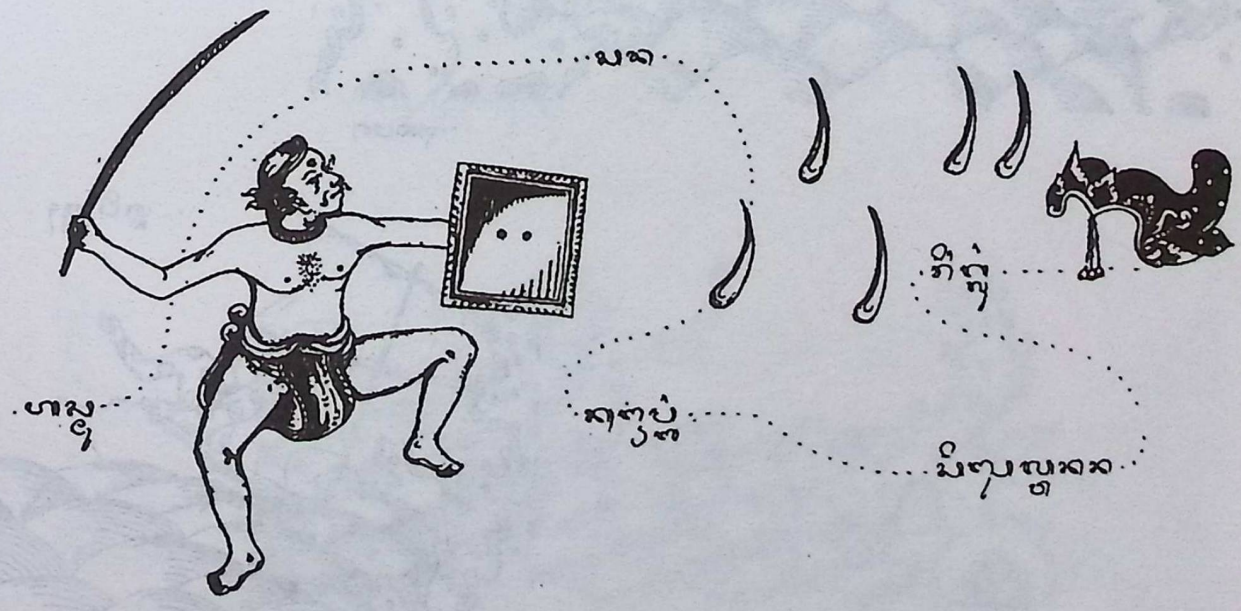
Folio 35 (verse 5.11)

nya parahu niṅ amañciṅ mandrāpan layat alaləh/
iniṅət-iṅət iṅinte tan pendah balu-baluhan/
hana kadi sirarāk iṅ kentar de niṅ aṅin alon/
asĕmu sadak aṅumbaṅ siṅsal tan hana riṅ gĕluṅ//

The first panel shows a fisherman aboard a boat. Being dead tired he mistakes the fishing-net for a green tree-lizard (*balu-baluhan*: Zoetmulder translates it as 'float of a fishing-net'). This is shown in the second panel where the fisherman, a fishing net and a lizard are depicted. The other representations are: leaves floating on the waves blown by a soft wind; and ivory pins broken loose from chignons are fluttering around.



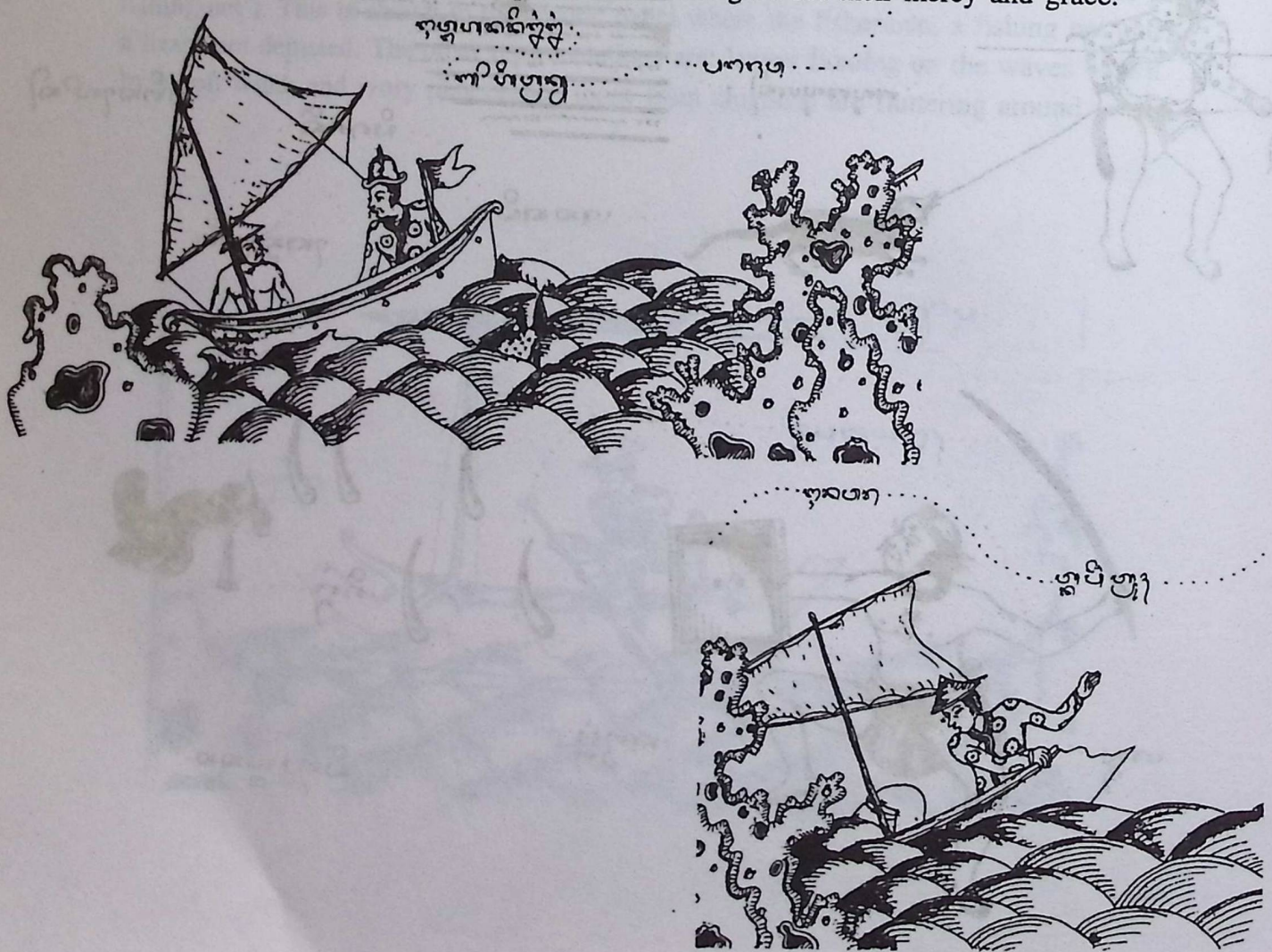


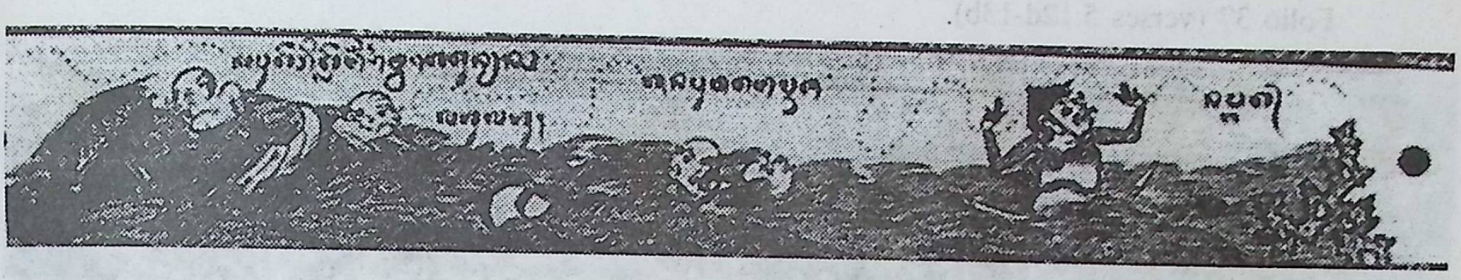


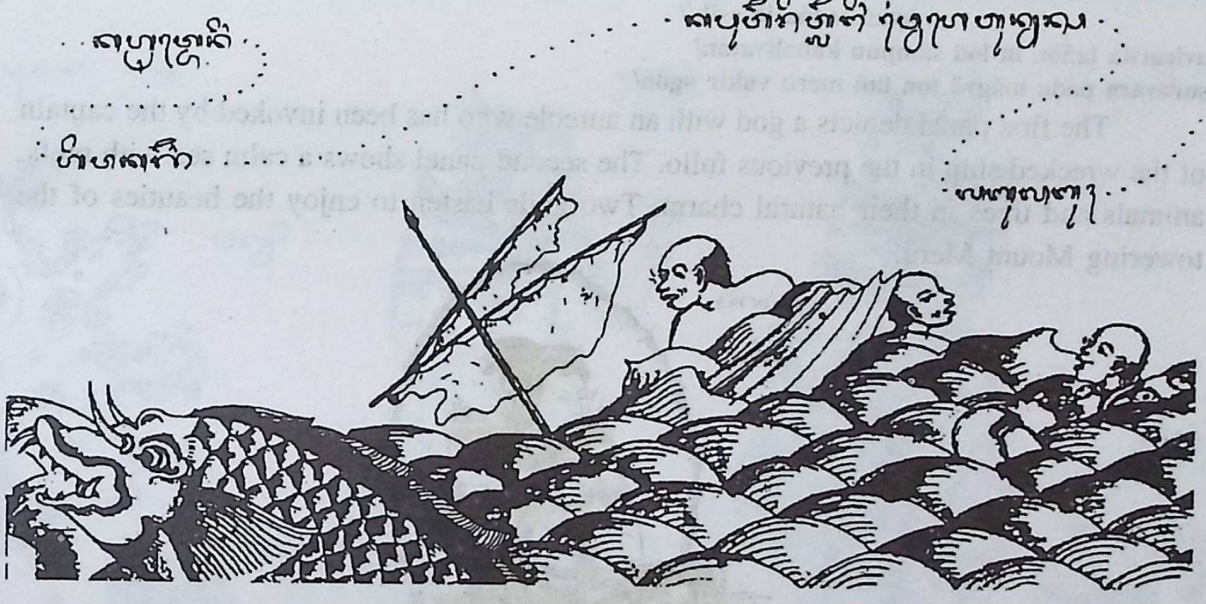
Folio 36 (verse 5.12)

i tĕñah udadhi lĕñlĕñ bāhitranya mañajava/
inavara tĕkap iñ truh kahrĕt de niñ ivak agöñ/
kaputĕr i tĕlĕñ iñ vvai hetunyān palabu-labuh/
hana puhavañ amūjānambat

This folio shows a boat in the midst of the sea, sailing ashore. The shore is denoted by the coral-reefs. Suddenly, it is hit by a big fish, which whirls it around. Its passengers fall overboard. The captain invokes the gods for their mercy and grace.



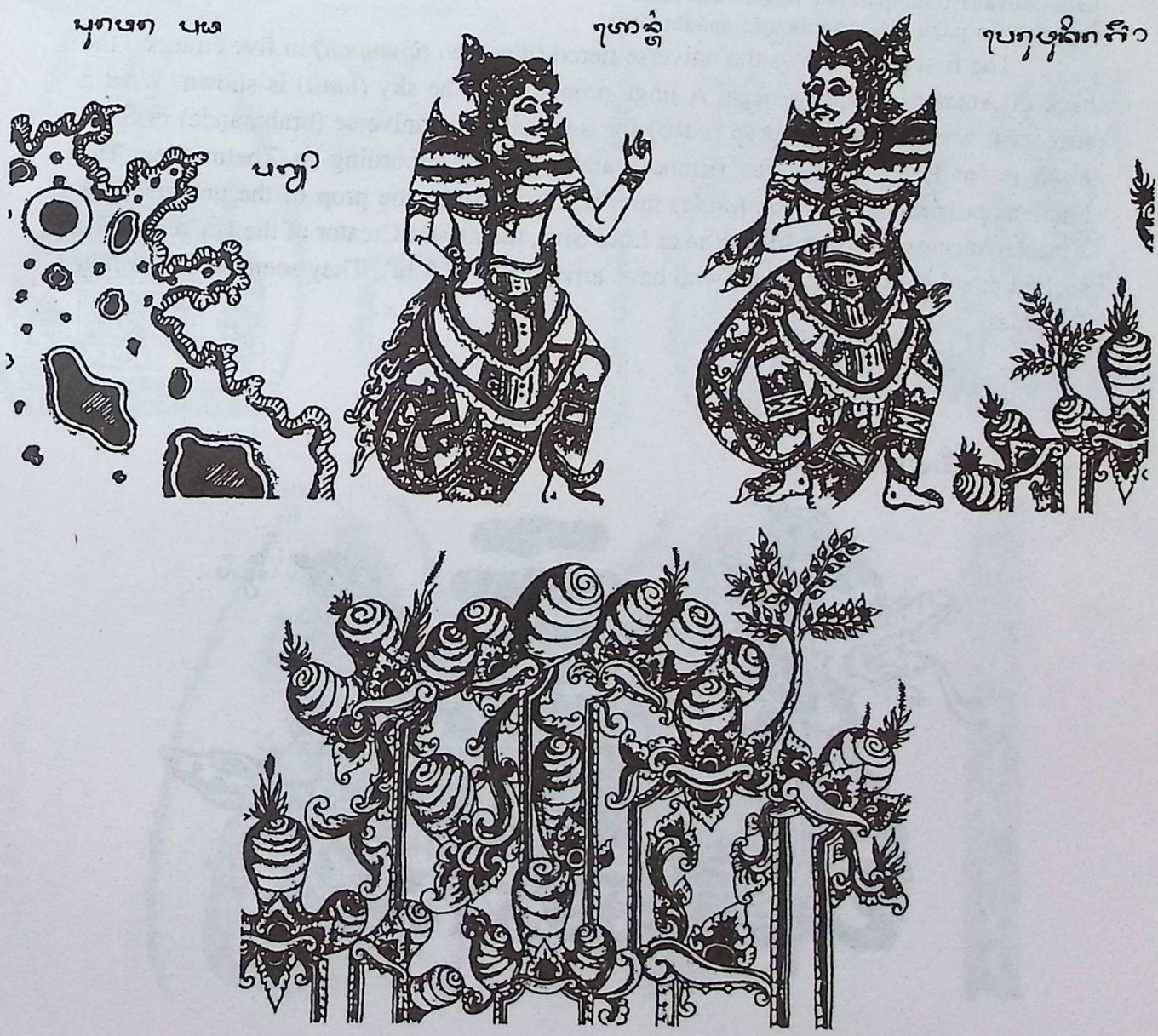




Folio 37 (verses 5.12d-13b)

hyaṅ maṅasih-asih//
avicarita laṅön iṅ lod sāmpun kahalivatan/
suravara paḍa māgyā ton taṅ meru vukir agöṅ/

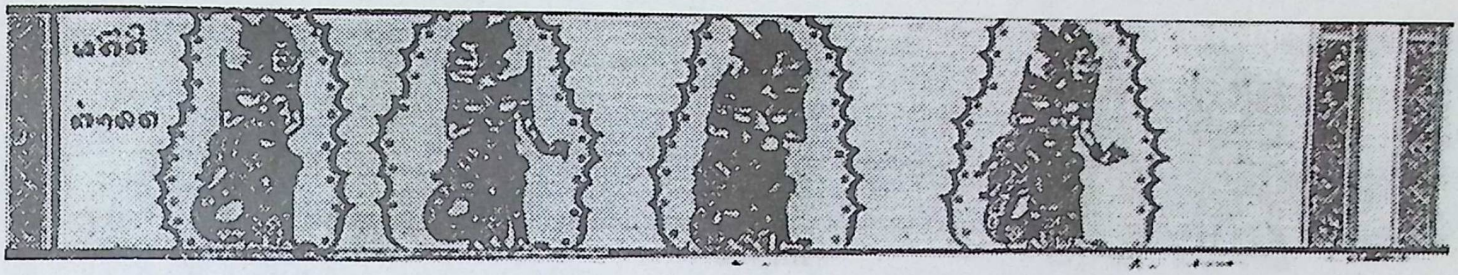
The first panel depicts a god with an aureole who has been invoked by the captain of the wrecked ship in the previous folio. The second panel shows a calm sea with reefs, animals and trees in their natural charm. Two gods hasten to enjoy the beauties of the towering Mount Meru.

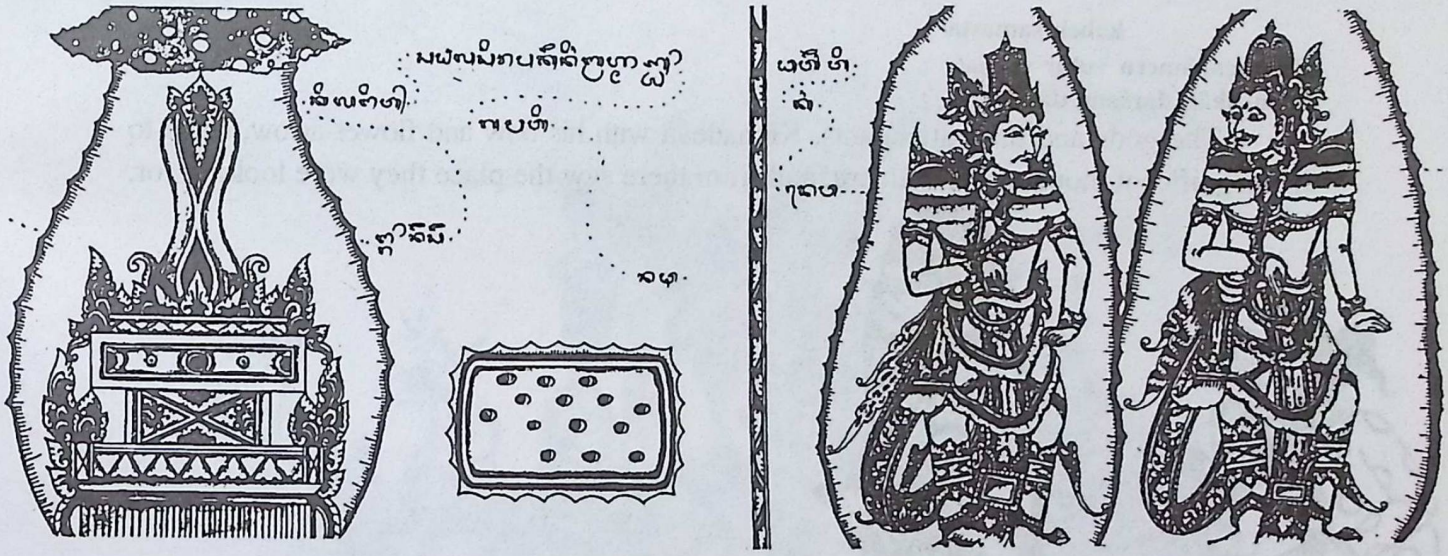


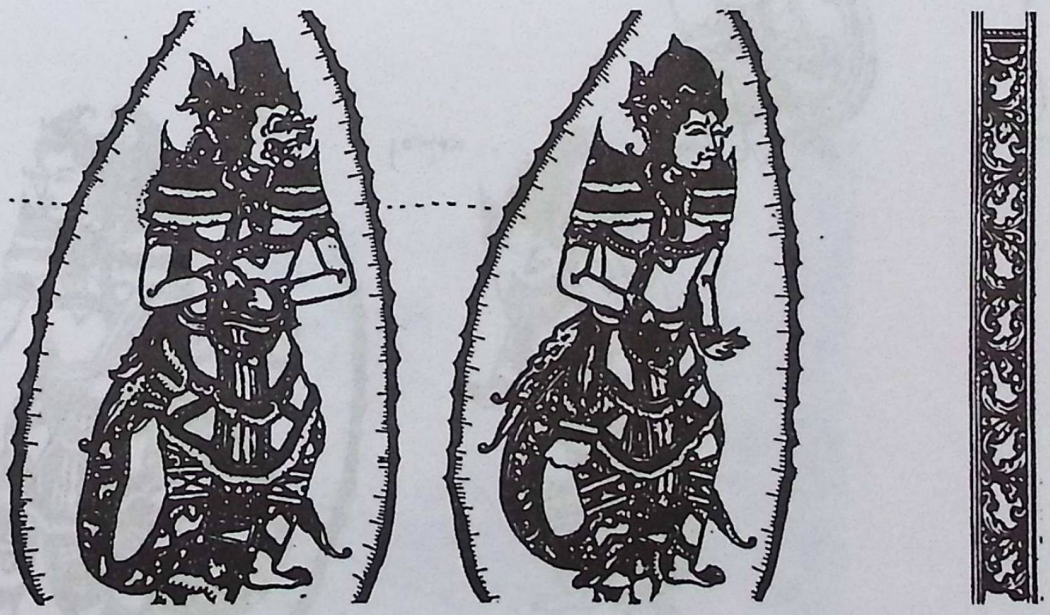
Folio 38 (verses 5.13c-14a)

kadi bhuvana tinumpaṅ lvir liṅgāněsěki laṅit/
saphala sira pakö niṅ brahmāṇḍāgamādhinātha/

The first panel shows the universe tiered *(bhuvana tinumpaṅ)* in five strata on the back of Anantabhoga Śeṣa-nāga. A liṅga propping up the sky *(laṅit)* is shown. What a success it was, this nail or prop *(pakö)* for stabilising the universe (brahmāṇḍa) of Śiva. *Pakö* is 'nail, fig. that gives firmness and stability' according to Zoetmulder. The brahmāṇḍa is shown as eggs *(aṇḍa)* in a basket. Meru as the prop of the universe was a master success of Āgamādhinātha or Lord Śiva, the master Creator of the Universe. The second panel shows four devas who have arrived (verse 6.1a). They seem to be the four Dikpālas.



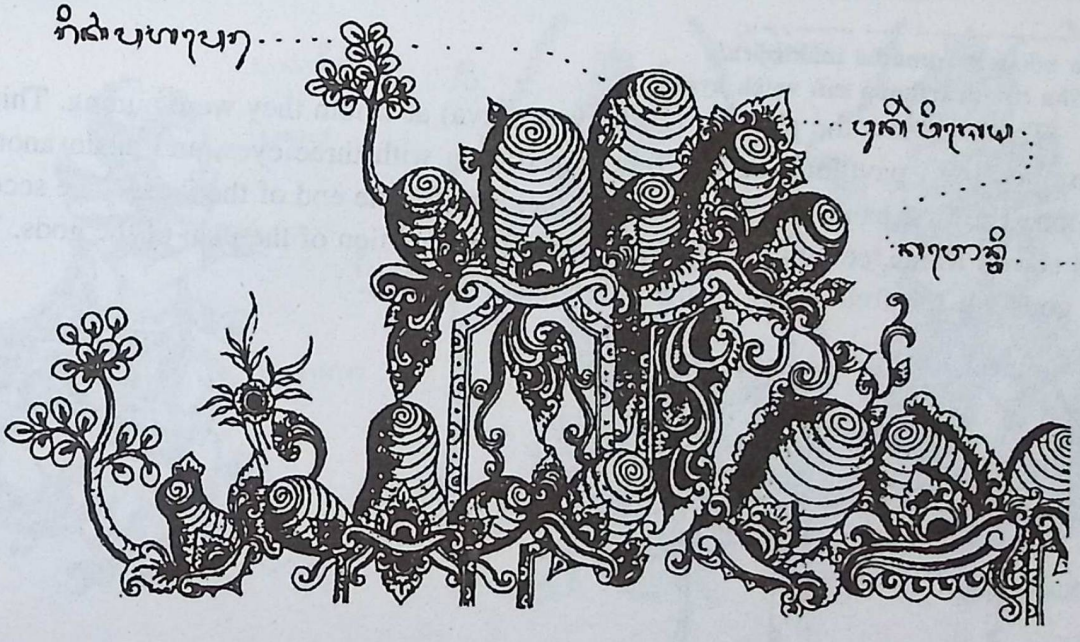




Folio 39 (verse 6.1a-c)

kabeh samasta/
rikaṅ mahāmeru vukir viśeṣa/
katon tikāṅ darśana darśanīya/

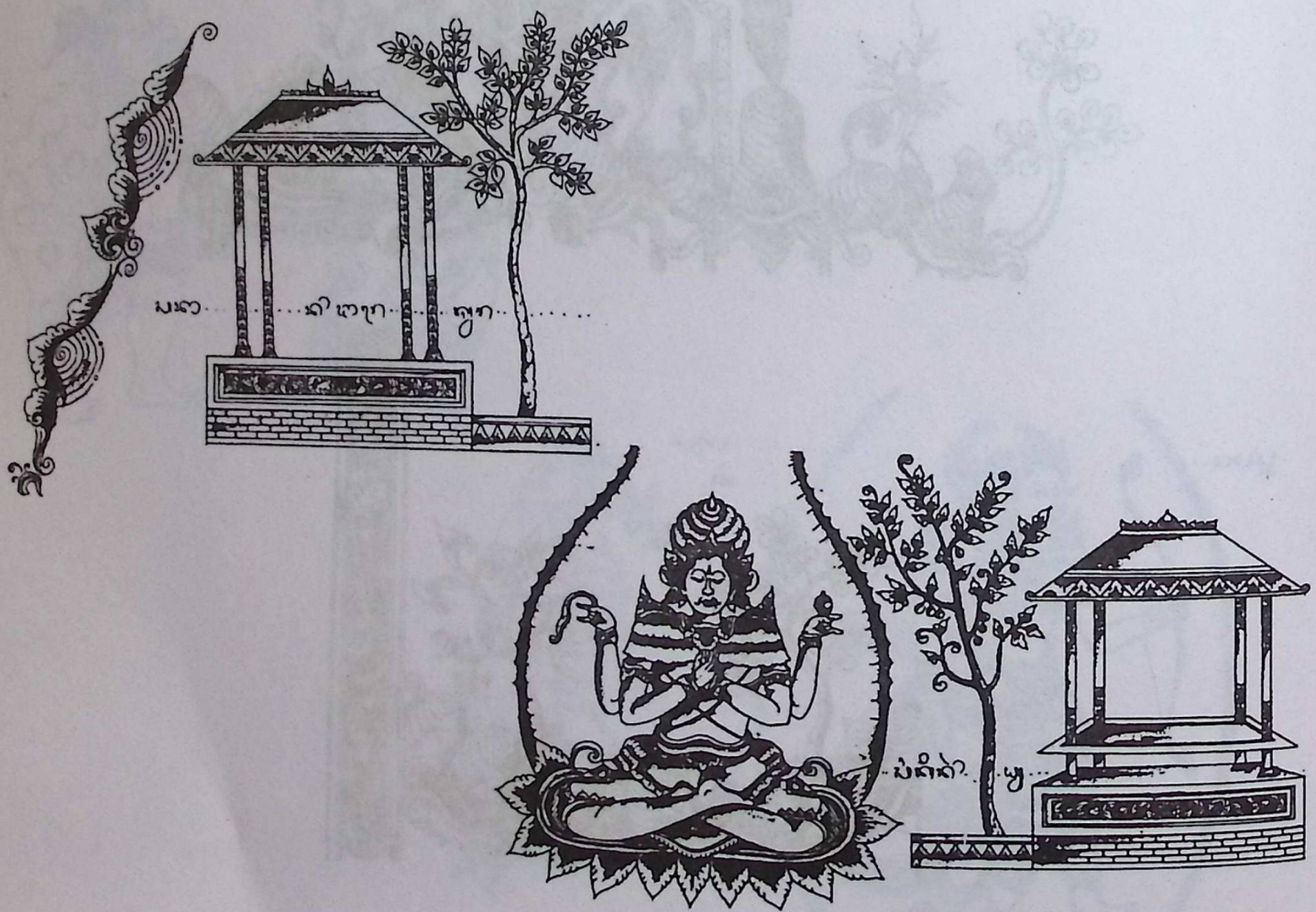
The gods and their attendants, Kāmadeva with his bow and flower-arrow, came to the magnificent mountain Mahāmeru, and from there saw the place they were looking for.

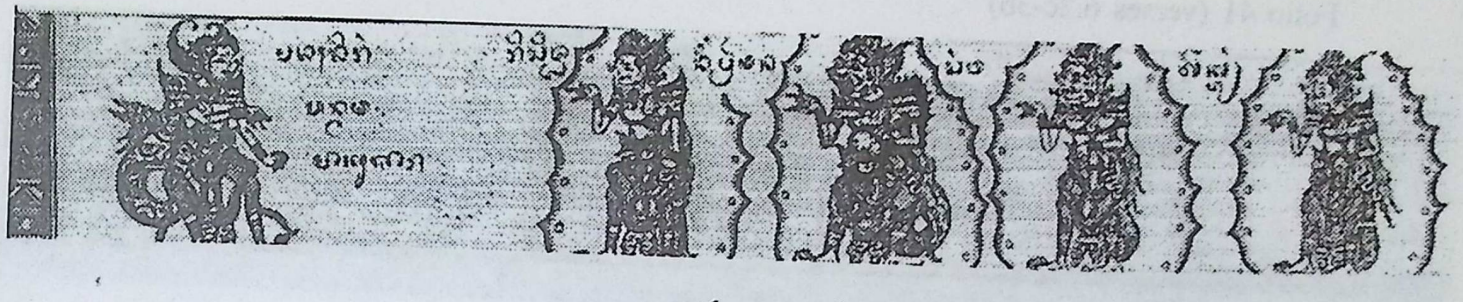


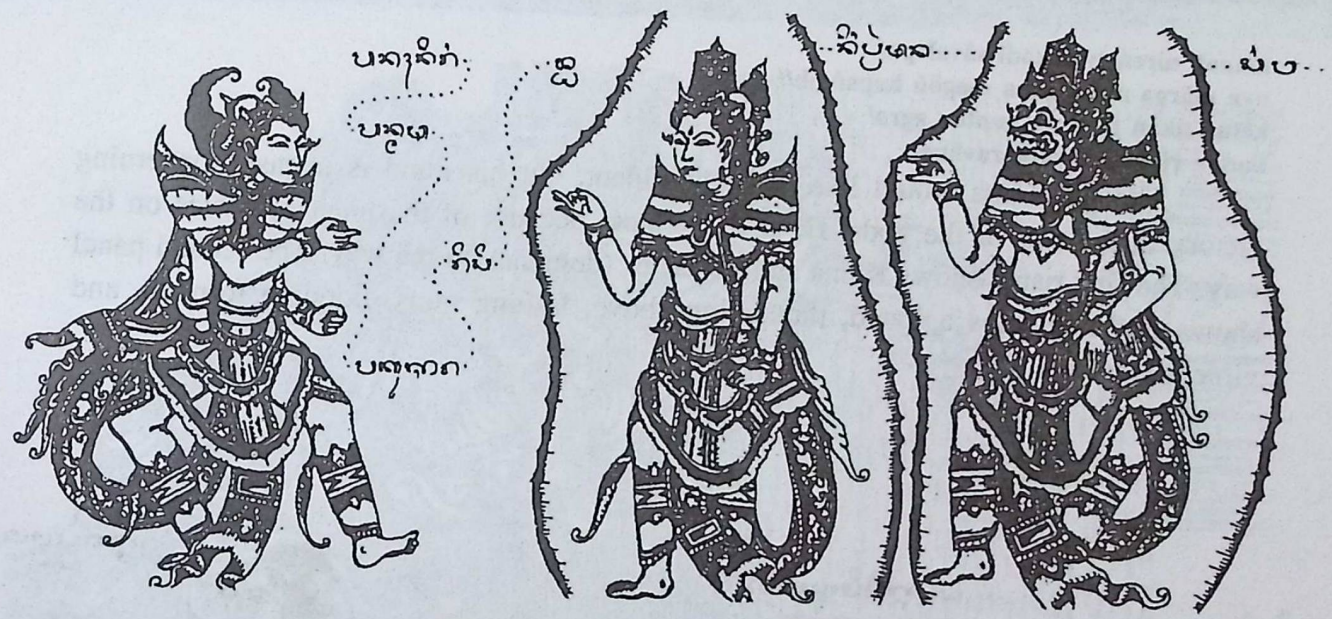
Folio 40 (verses 6.1d-2b)

manah nikāṅ manmatha mākusāra/
ri siddha niṅ prārthanā saṅ vatĕk hyaṅ/

The gods saw the place of Lord Īśvara (Śiva) at whom they were aiming. This is represented by a pavilion *(sabhā)*, four-armed Śiva with three eyes, and again another pavilion. The first panel closes here and coincides with the end of the verse. The second panel shows Kāma, certain of success in the implementation of the plan of the gods. The four gods are the four Kings of the Directions (Dikpāla).



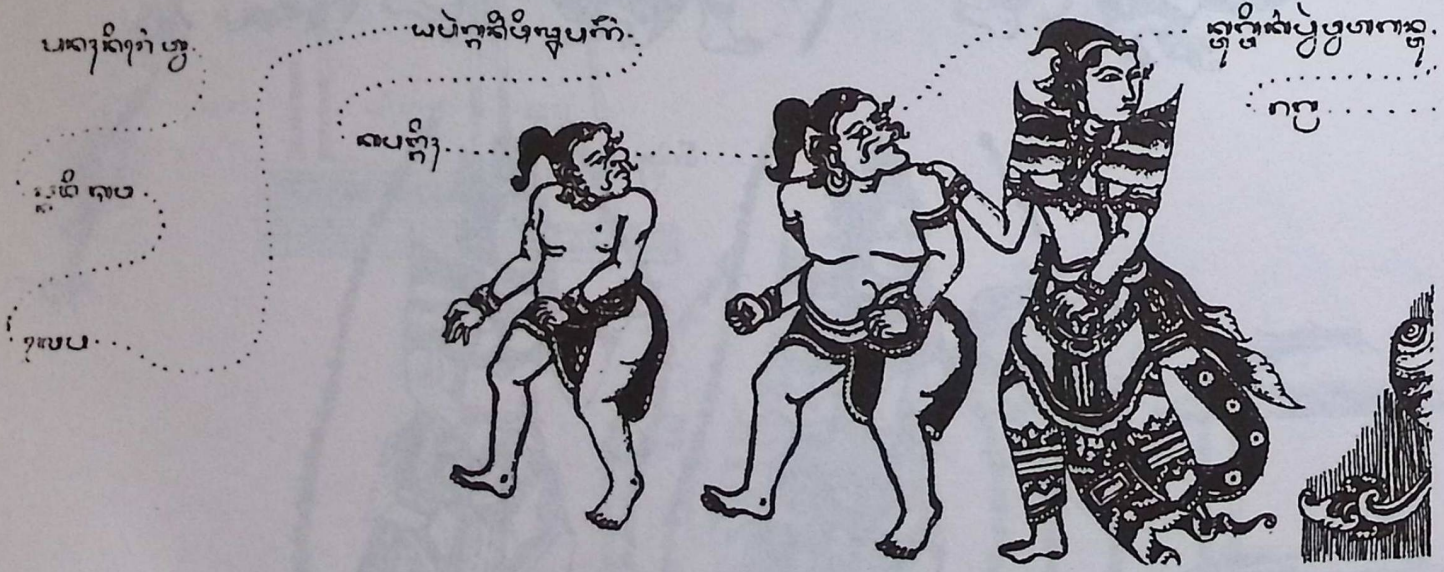


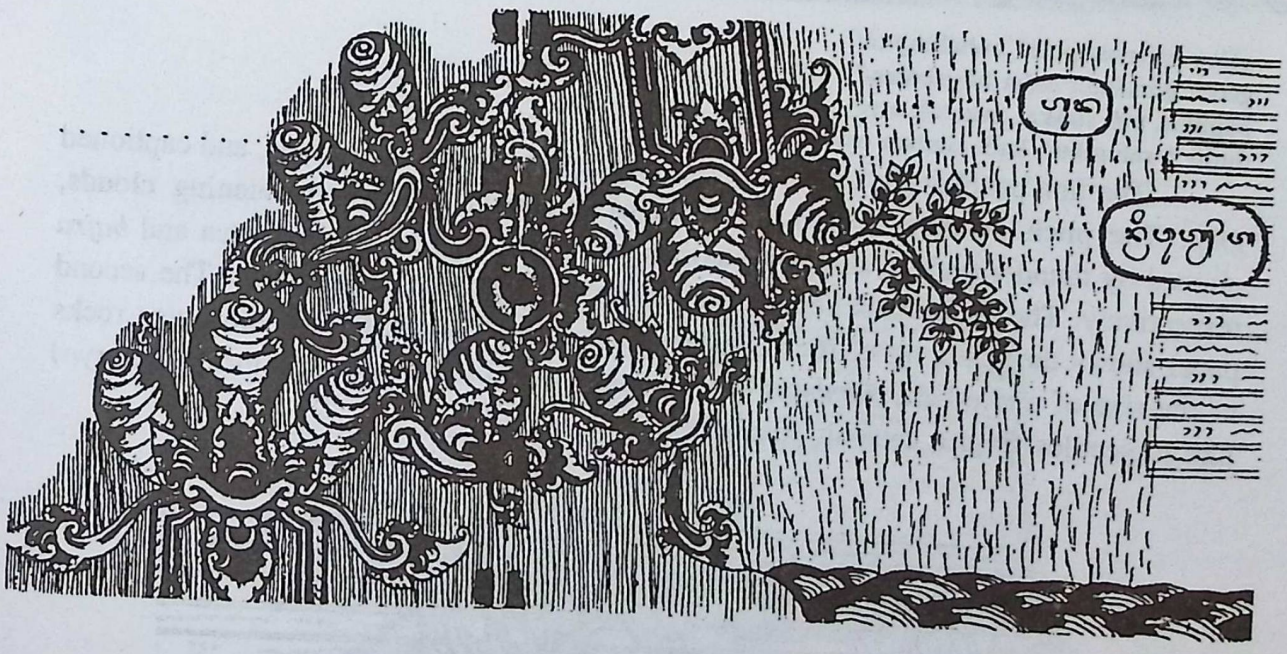


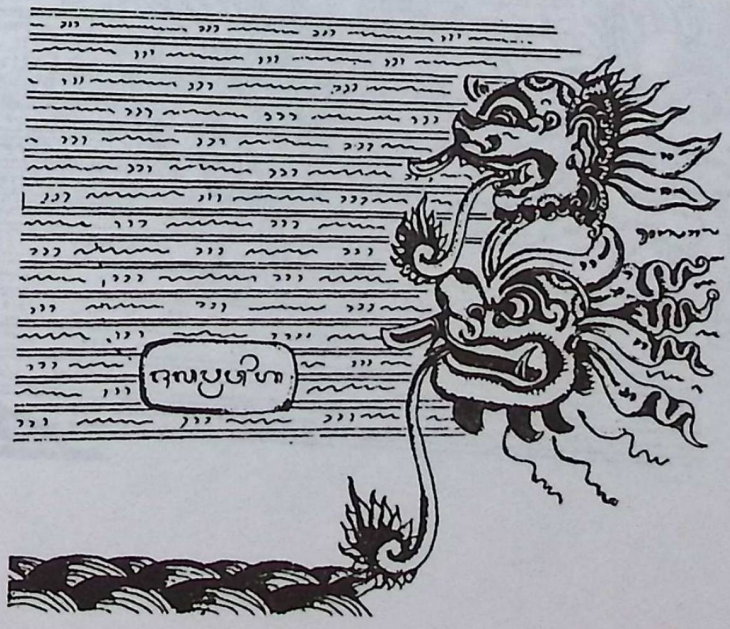
Folio 41 (verses 6.2c-3b)

manah nireṅ tvas kadi sāvalepa/
nya mārga niṅ vighna magöṅ kapaṅgih//
kĕtug tikāṅ parvata guntur agra/
hudan rivutpāta jalapravāha/

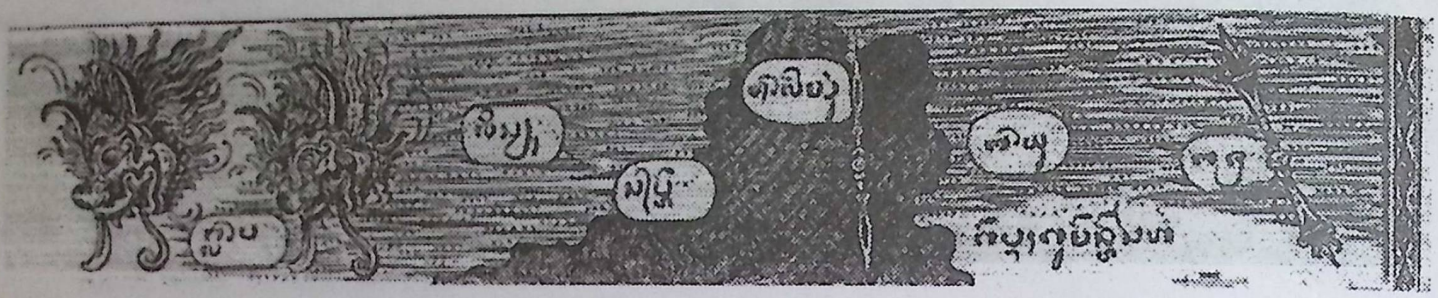
Though Kāma would like to be confident, but his mind is uneasy concerning victory in the war of the gods. He feels helpless because of the great obstacles on the way. The first panel shows Kāma and obstacles (demons) on the way. The second panel shows the mountains agitated, thundering above, lashing rains, flooding torrents, and violent storms.





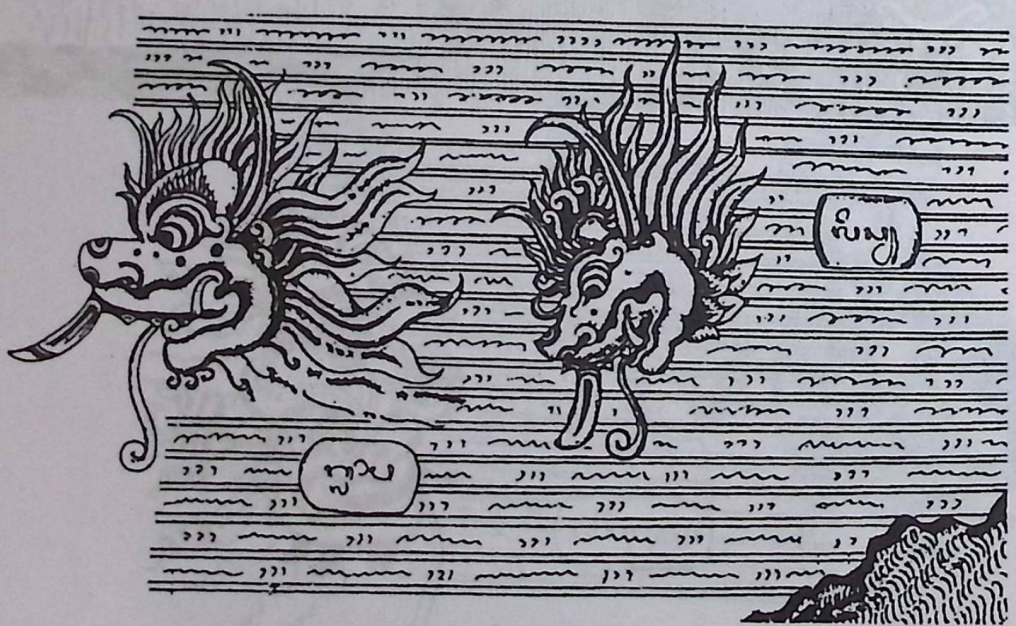


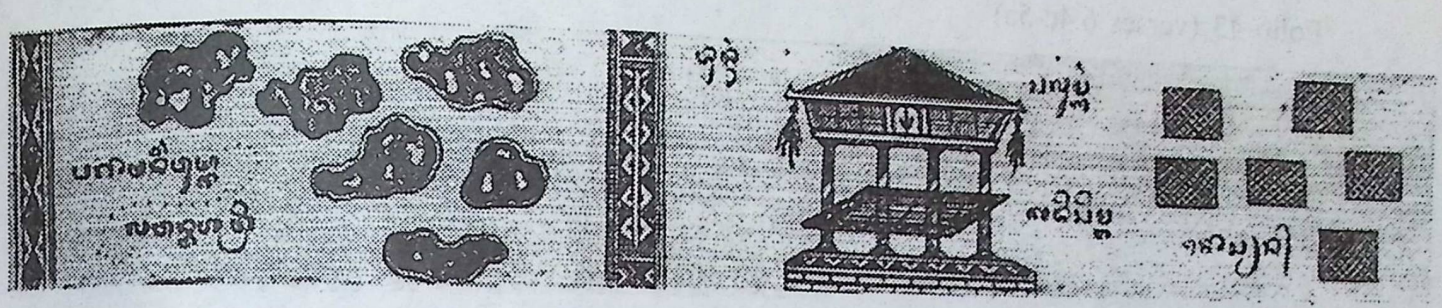
Folio 42 (verses 6.3c-4b)

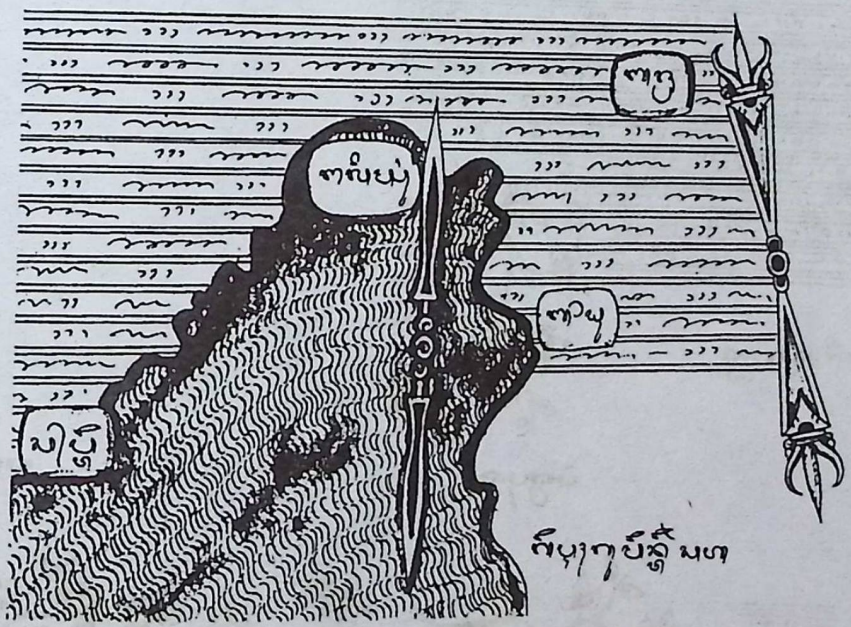


gĕlap halisyus pĕtĕň aṅhalimpuṅ/
gĕrĕh gumĕntĕr saha bāyubajra//
paghāsa niṅ vuṅkal avantah atri/
dudū ṅ salumbuṅ kadi simban osyan/

The first panel depicts lightning flashing represented by two nāgas, and captioned *glāp*. The pitch darkness *(pĕtĕň aṅhalimpuṅ)* is shown by dark threatening clouds, pierced by thunder (vajra), alongwith storms and vajra, both labelled as *bāyu* and *bajra* respectively. The panel ends here and coincides with the end of the verse. The second panel shows the gnashing of rocks against each other. The third panel illustrates rocks of the size of a rice-barn *(lumbuṅ)* being tossed around and whirled in turmoil *(hosya)* like projectiles from a catapult *(simban)*.



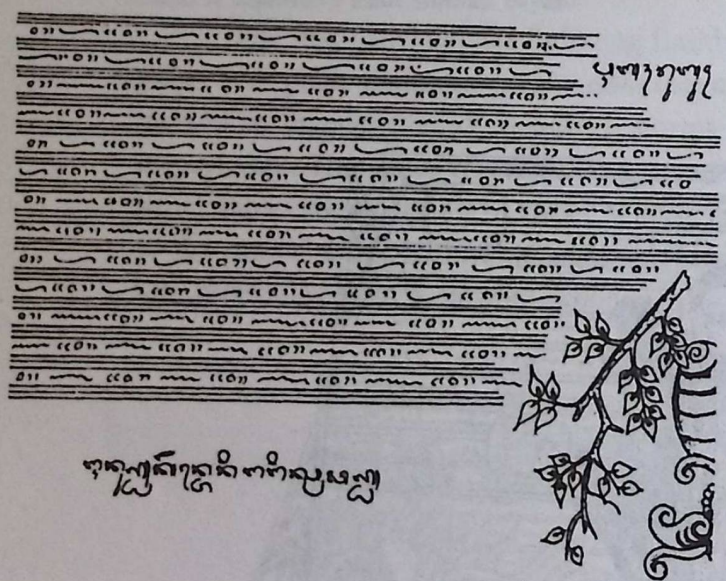




Folio 43 (verses 6.4c-5a)

rĕbah rubuh pārśva pukah kayunya//
ikaṅ vatĕk hyaṅ paḍa ghūrṇitārĕs/

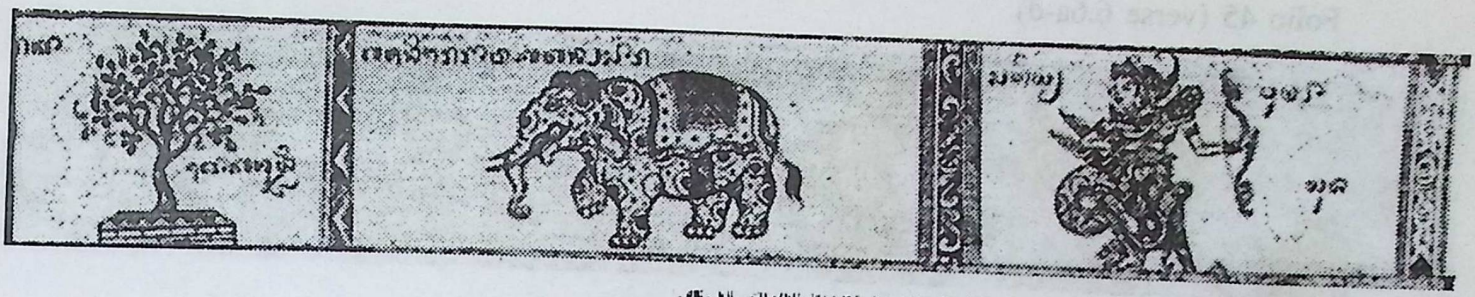
The first panel depicts a fierce tempest uprooting trees which are falling down from all sides of the mountain. In the second panel, the gods are frightened and agitated.

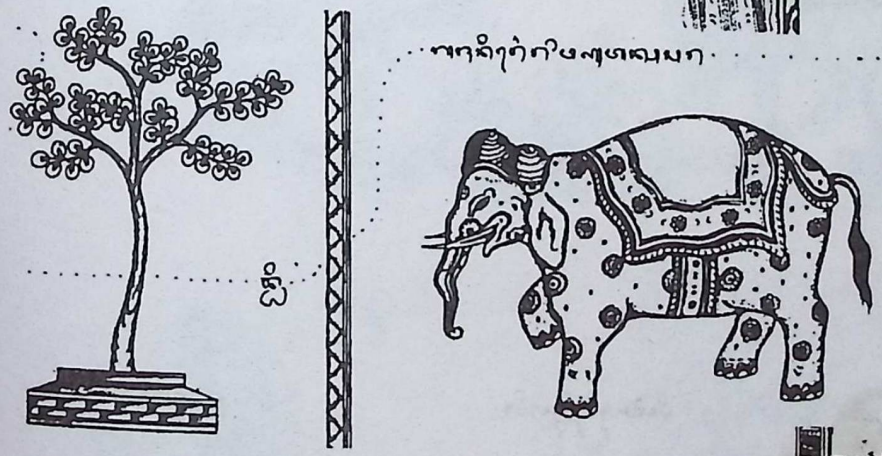


Folio 44 (verses 6.5a-6a)

tĕkap niṅ utpāta maṅāladeśa/
hyaṅ Indra tan dhāraka śokabuddhi/
gajahnirerāvaṇa tan pasāra//
saṅ ārya puṣpāyudha

The side regions *(ala-deśa)* of the mountains are shown struck *(tĕkap)* by the fury of the elements, with the demons of disaster on both sides. Indra, shown surrounded by an aureole, is distracted and grieved. The second panel depicts Erāvaṇa the elephant of Indra as listless, and of no avail. In the third panel Kāma with his bow and arrow of flowers is in low spirits.

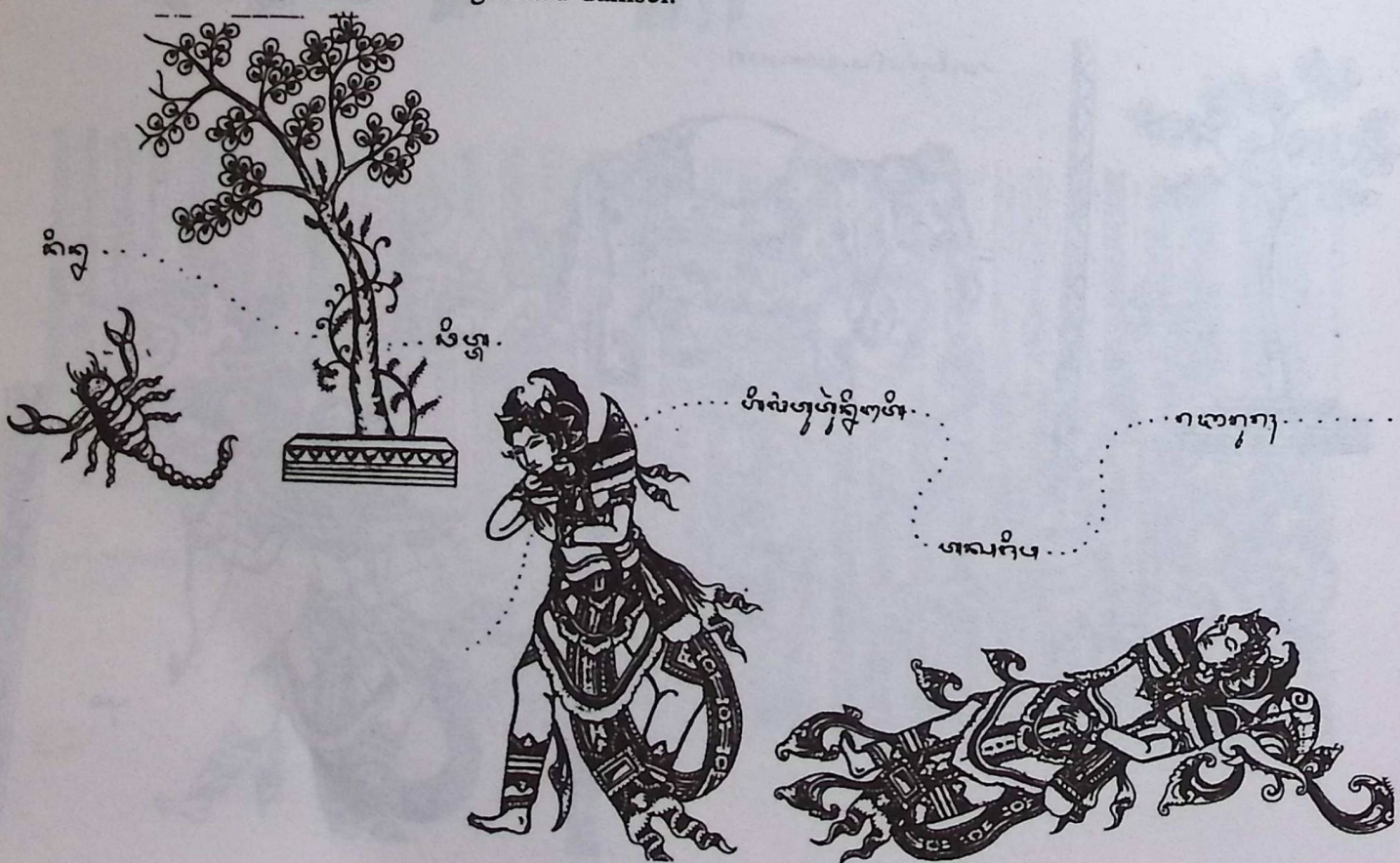


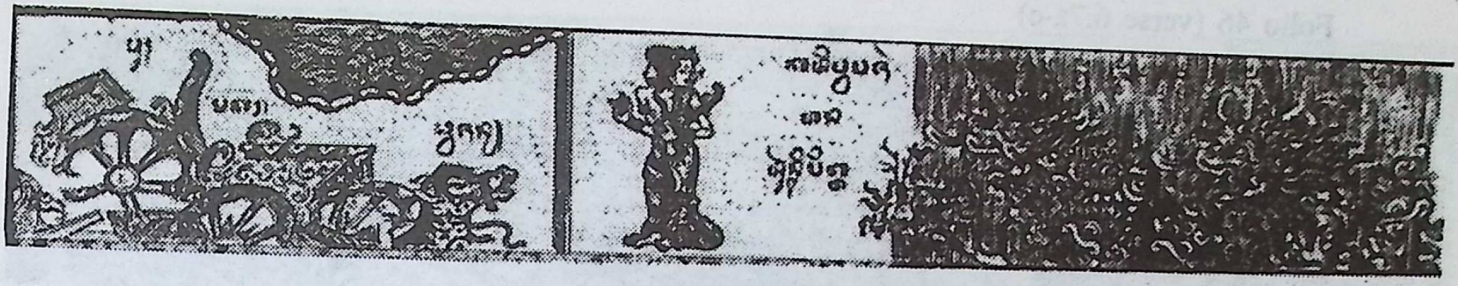


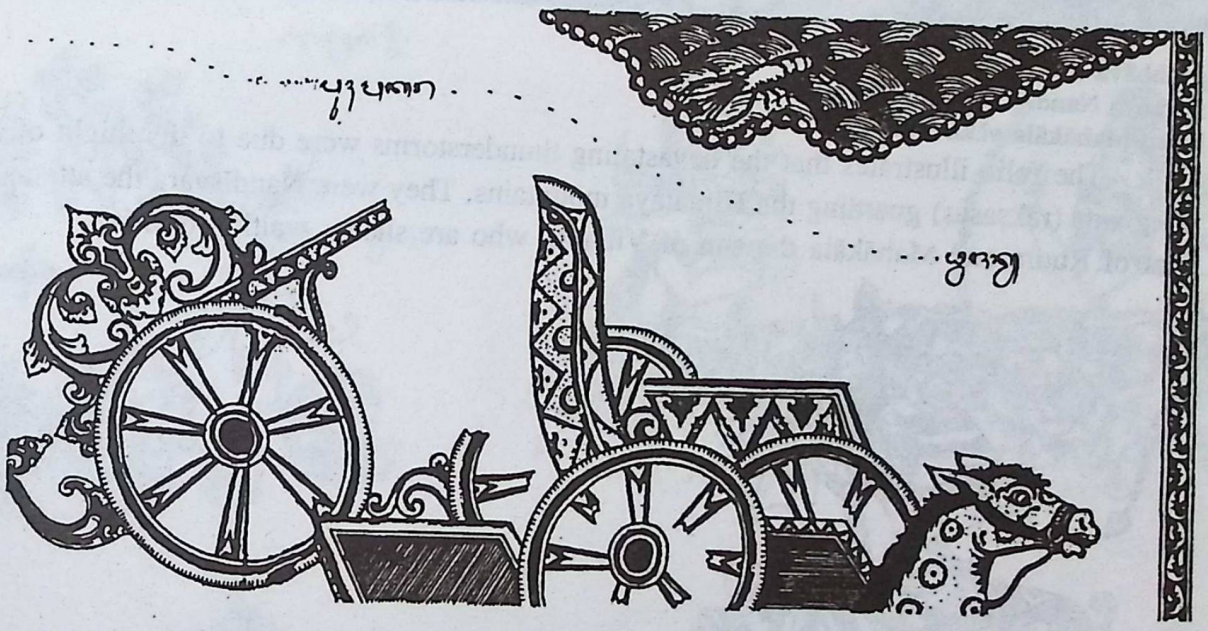
Folio 45 (verse 6.6a-d)

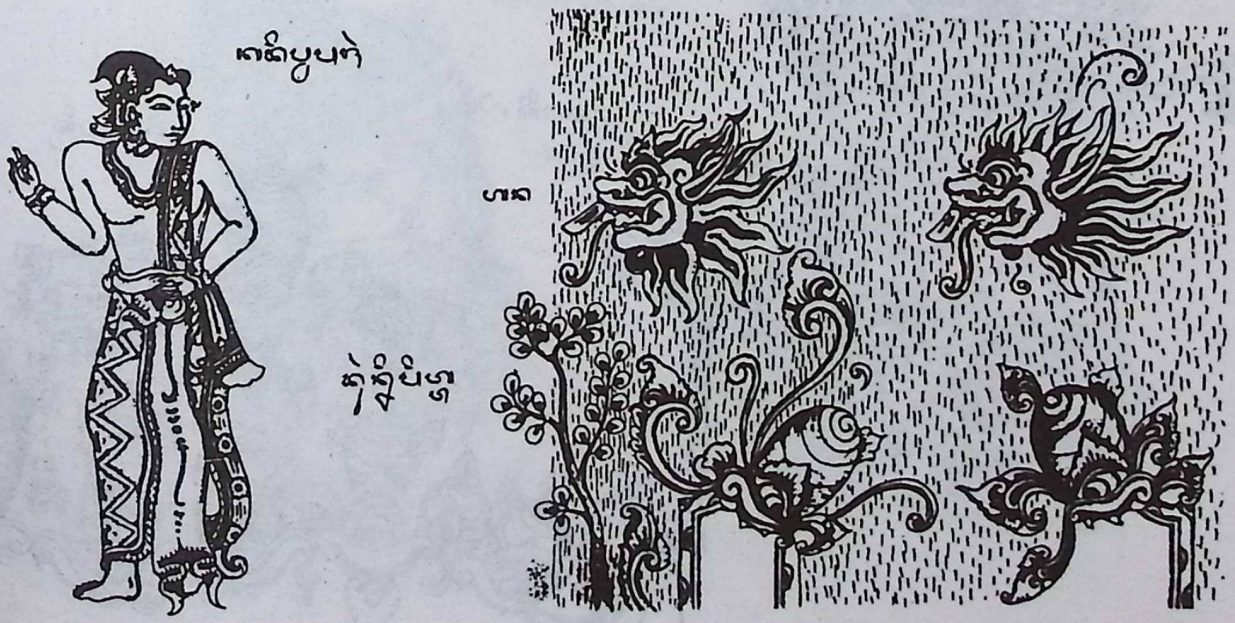
dīnacitta/
hilaṅ tutur niṅ hati tan pajīva/
rathārurah puh makaradhvajanya/
kadi pva mājar hana durnimitta//

The first panel shows Kāma in low spirits: low is shown by a crab, and spirits/ mind by a tree. Kāma stands in tears, despondent and the balance of his mind gone. Kāma is lying listless (*tan pajīva* 'without life or elan'). His chariot is shown broken to pieces and the torn standard with the sign of the makara is flying away. The second panel illustrates the last quarter of the verse that all this presages the catastrophe ahead: demons of adversity threaten a frightened damsel.

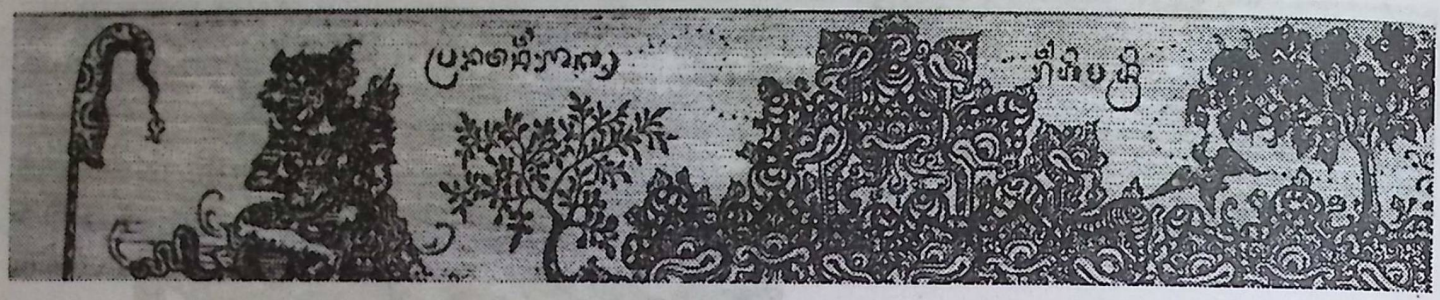






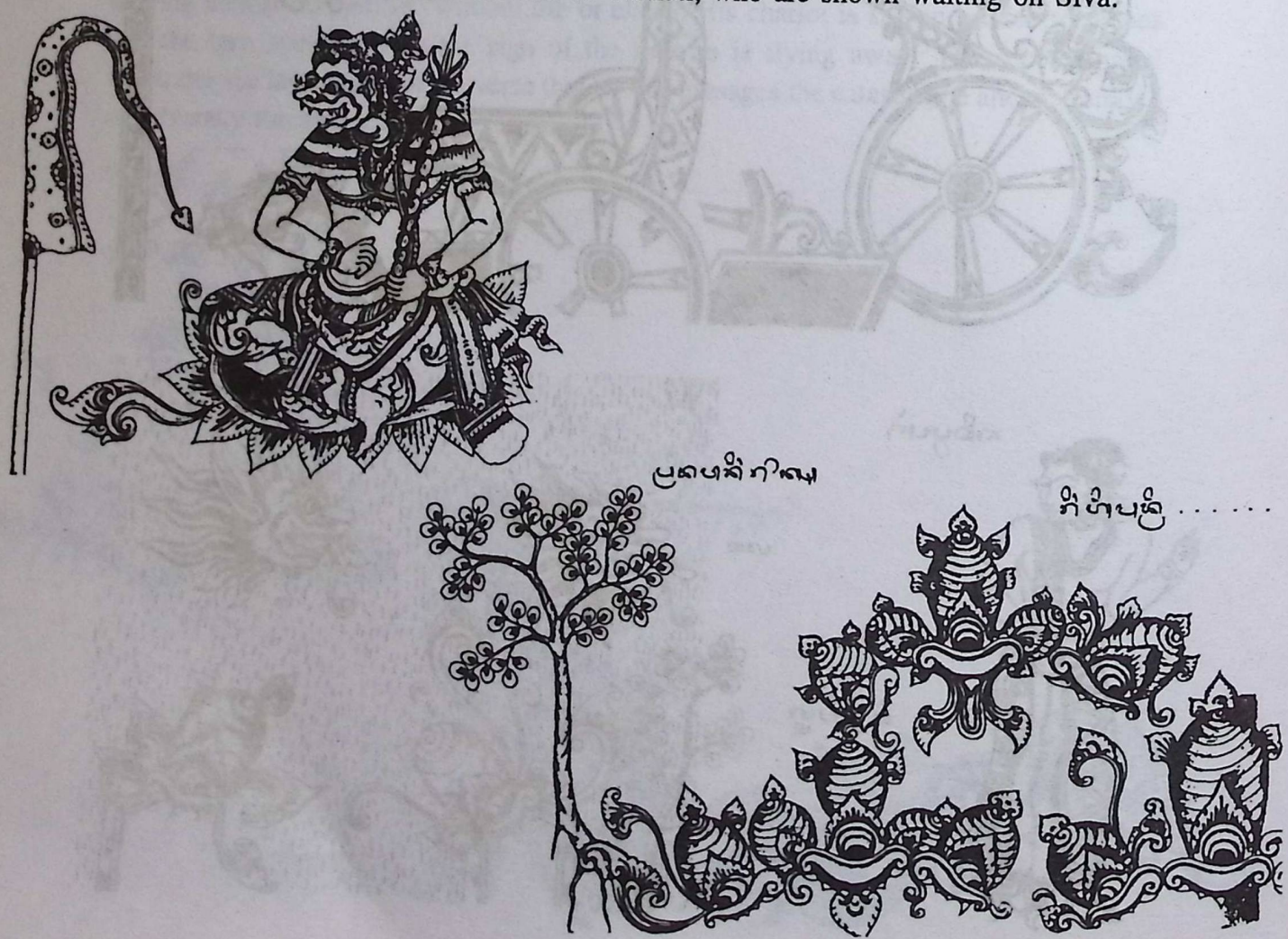


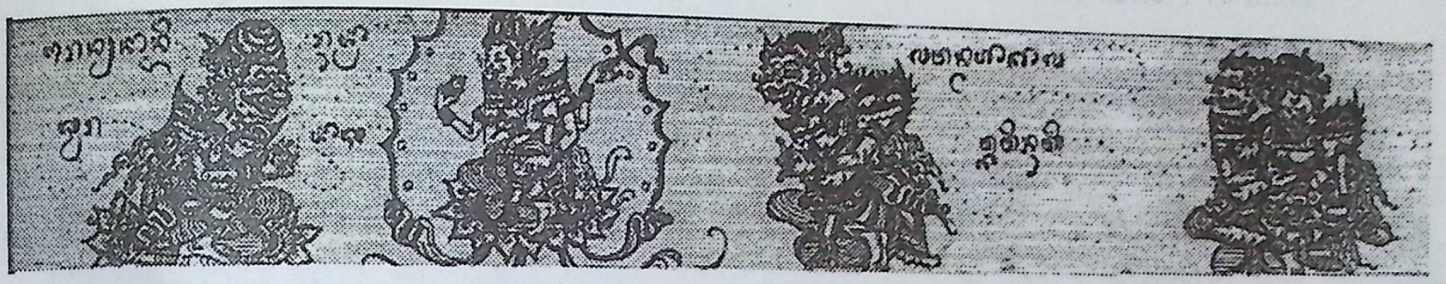
Folio 46 (verse 6.7a-c)

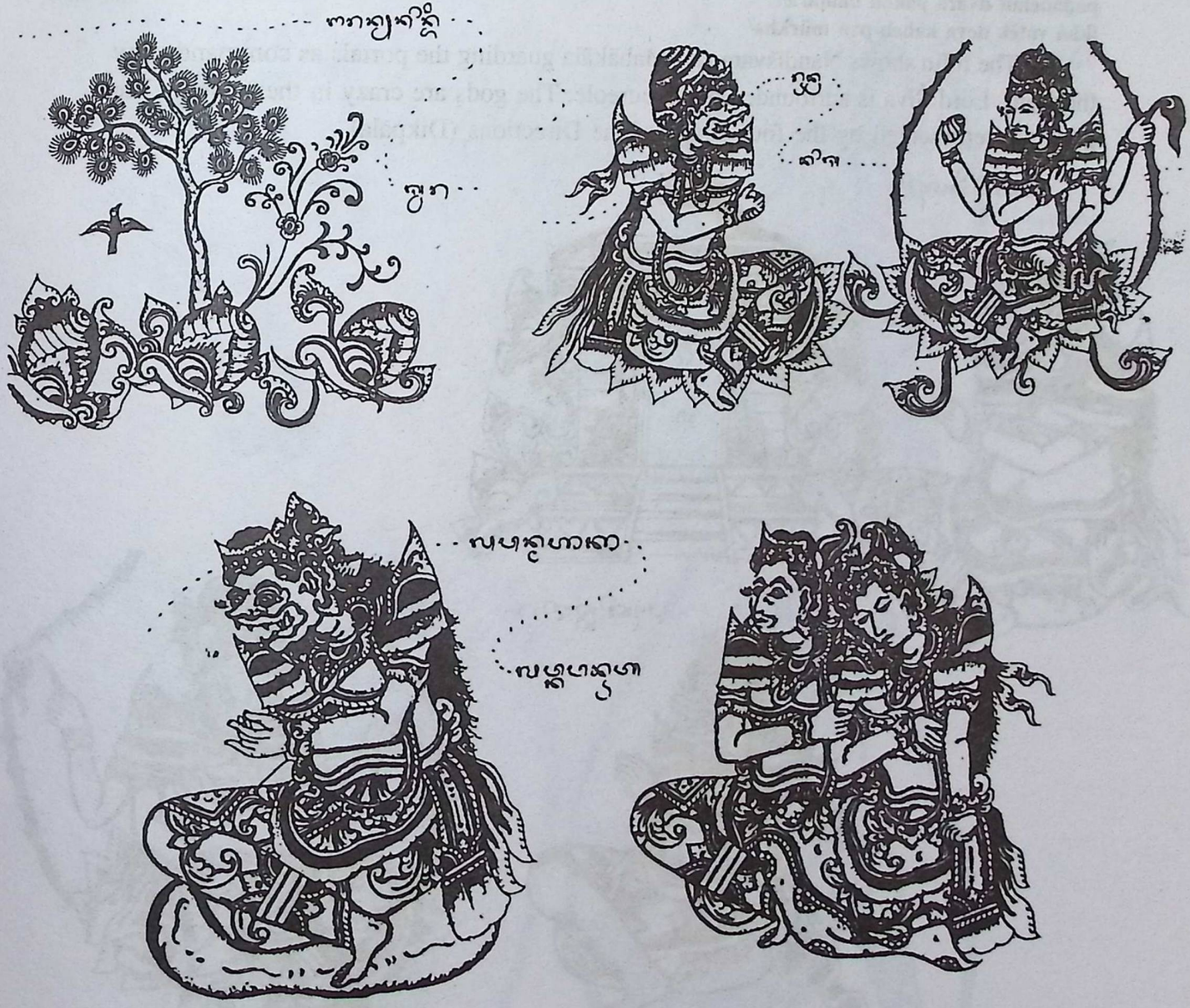


prabhāva niṅ rākṣasa riṅ Himādri/
ṅaranya Nandīśvara rudra-dāsa/
lavan Mahākāla vĕkā-vibhūti/

The folio illustrates that the devastating thunderstorms were due to the might of the giants (rākṣasas) guarding the Himalaya mountains. They were Nandīśvara the attendant of Rudra and Mahākāla the son of Vibhūti, who are shown waiting on Śiva.



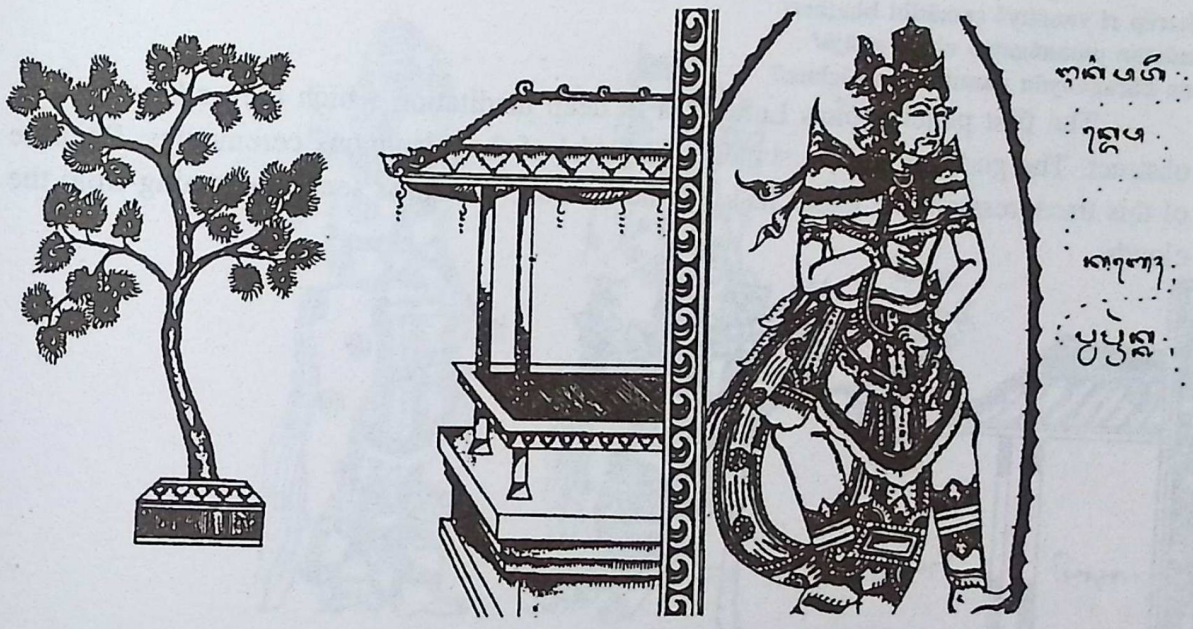


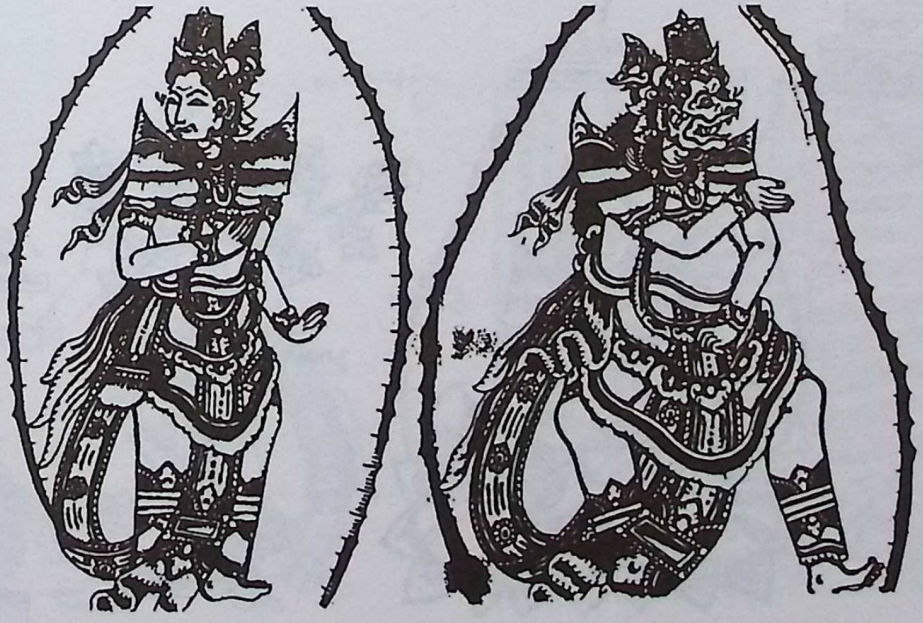


Folio 47 (verses 6.7d-8a)

paḍāṅĕmit dvāra pakon bhaṭāra//
ikāṅ vatĕk deva kabeh pva mūrkha/

The folio shows Nandīśvara and Mahākāla guarding the portals as commanded by the Lord. Lord Śiva is surrounded by an aureole. The gods are crazy in their anger. The gods are represented by the four Kings of the Directions (Dikpāla).

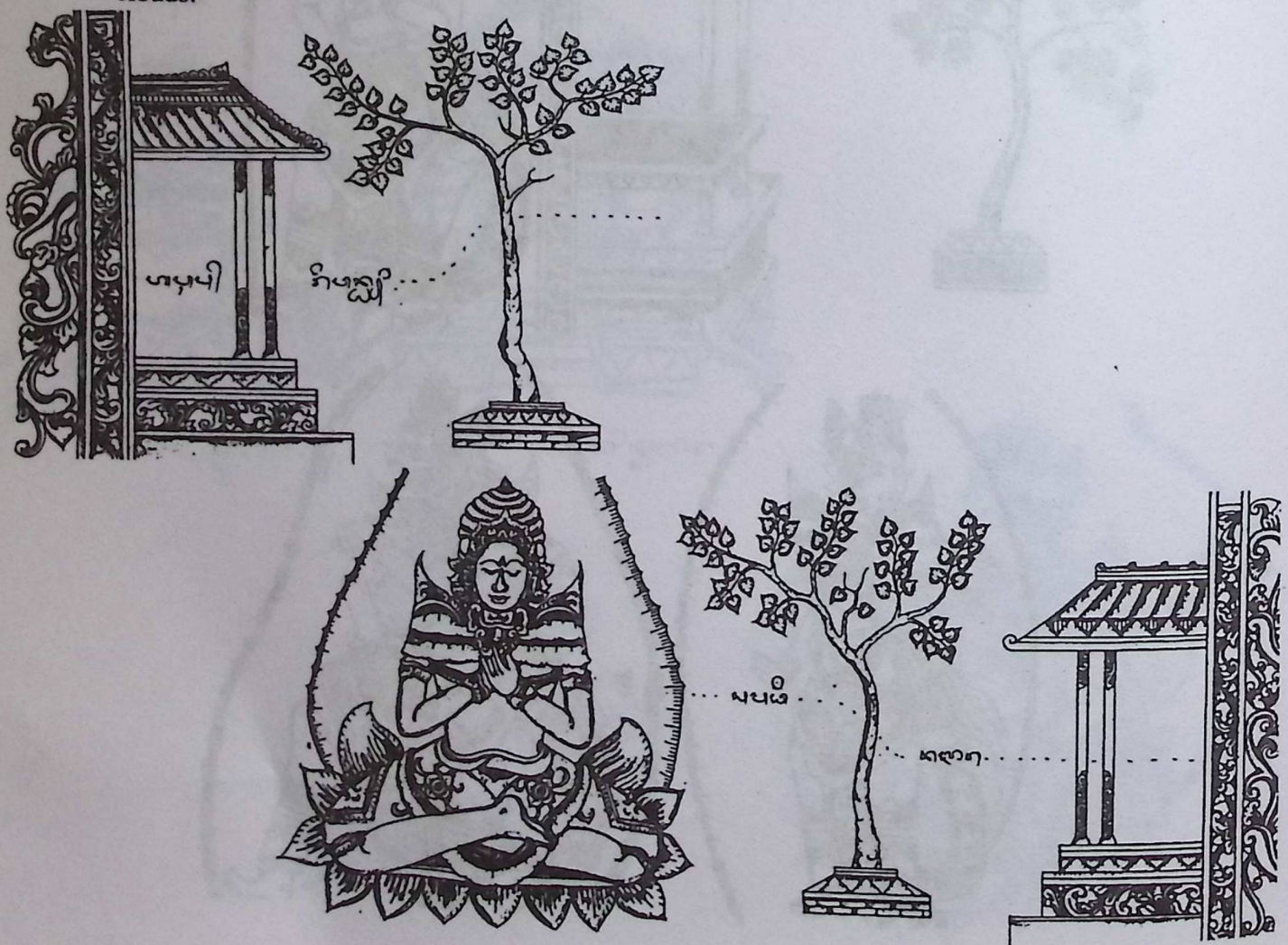


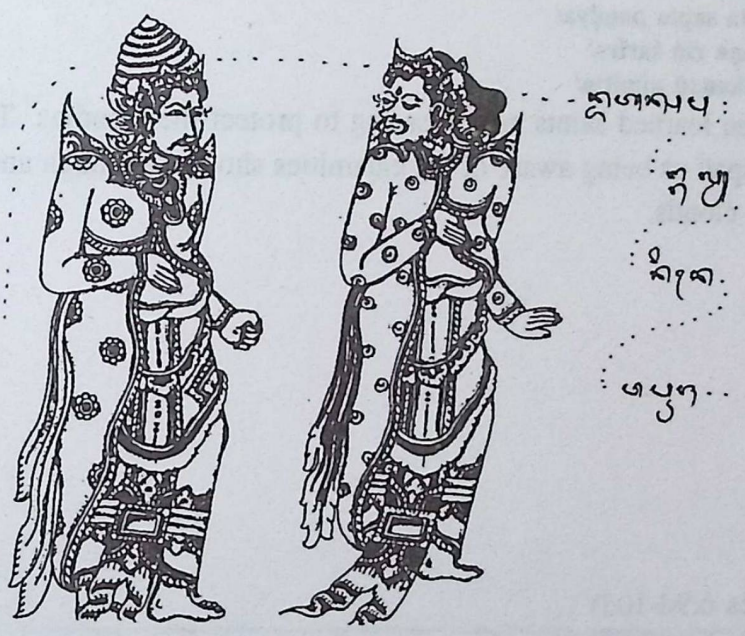


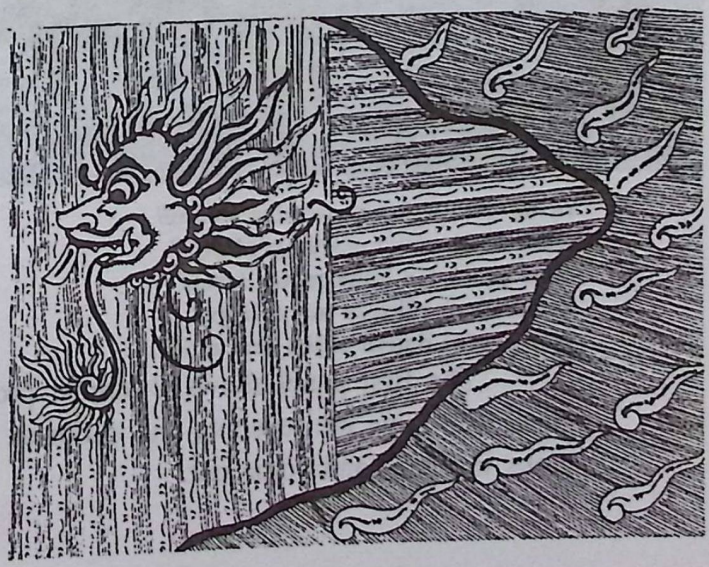
Folio 48 (verse 6.8b-d)

harĕp ri vandhyā samādhi bhaṭāra/
ndatan pamaṅgalya ni devapūjā/
na kāraṇanyān panulah mamighna//

The first panel depicts Lord Śiva in deep meditation which the gods wanted to obstruct. The gods are shown standing forgetful of the auspicious ceremonies. Because of this transgression, the giants had obstructed them: a nāga is seen threatening from the clouds.





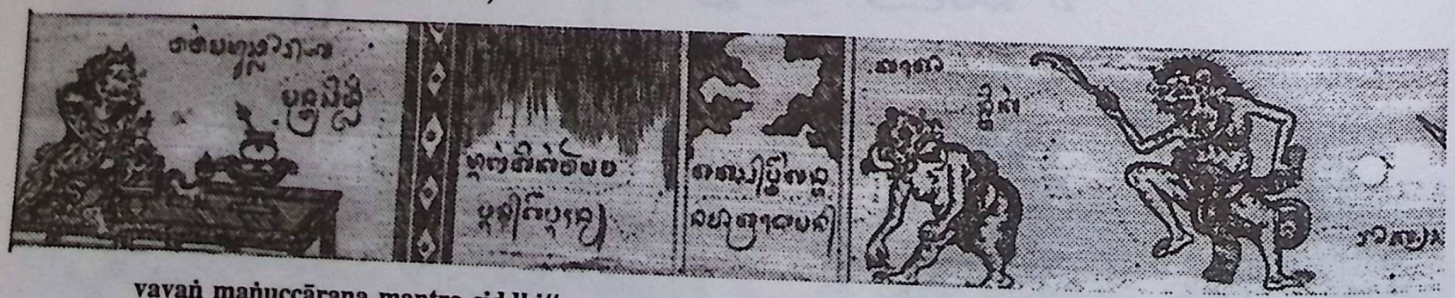


Folio 49 (verse 6.9a-c)

siraṅ vatĕk paṇḍita sapta paṇḍya/
paḍāmaṅun rakṣaṇa riṅ śarīra/
Vṛhaspati vruh rikanaṅ nimitta/

The seven learned saints are preparing to protect their bodies. The second panel illustrates Bṛhaspati as being aware of the calamities shown as a nāga and demon coming out of the dark clouds.

Folio 50 (verses 6.9d-10d)



vavaṅ maṅuccāraṇa mantra siddhi//
hilaṅ tikāṅ varṣa marĕn gĕrĕhnya/
tatas pĕtĕṅ tan hana mātra śeṣan/
katon tikaṅ rākṣasa mṛtyu-rūpa/
paḍāṅagĕm daṇḍa sĕḍĕṅ pracaṇḍa//

The first panel shows Bṛhaspati pronouncing infallible mantras. In the second panel, the rains are receding and darkness has passed completely. Giants with terrible clubs in their hand come out.

Folio 51 (verse 6.11a)

munīndra saptāṅabhivāda mantra/

The folio shows seven sages greeting the rākṣasas with mantras, for they had thwarted the design of the gods to obstruct the meditation of Lord Śiva.

Folio 52 (verses 6.11b-12b)

yathāgamāṅarghya sireṅ śivāmbhā/
kaharcananyeṅ lagi yeka pinrih/
samārga niṅ siddha maněmva sādhya//
tĕlasnya kākarṣaṇa kālih atvaṅ/
pinivruhan de nira riṅ svakārya/

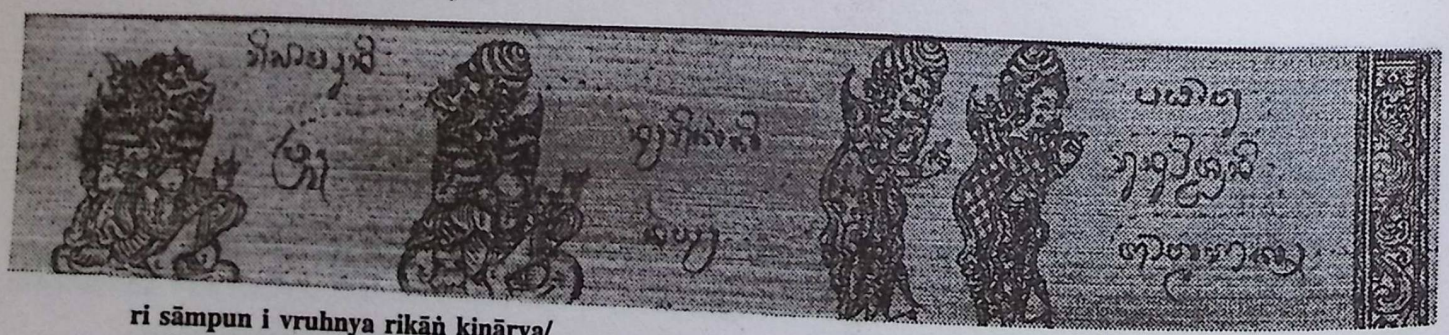
The first panel shows the sages offering consecrated water (Śiva's water) to sanctify the success achieved by the door-keepers of Śiva. The two door-keepers are sitting beside the gate. The third panel shows the gods inform them about the purpose of their coming, as per the OJ caption.

Folio 53 (verses 6.12c-13a)

ri hetu niṅ prāpta rikiṅ vanādri/
umaṅguh aṅhayvani śīghra luṅhā//
saharṣa tekāṅ surasaṅghya tuṣṭa/

The folio illustrates a forested mountain, followed by the doorkeeper showing approval and withdrawing fast. The four divine Kings (Dikpāla) are delighted and full of cheer.

Folio 54 (verse 6.13b-d)



ri sāmpun i vruhnya rikāṅ kinārya/
paḍāturun siddha niṅ ātmarakṣa/
adṛśya mṛtyuñjaya-mantra śakti//

The first panel shows the two door-keepers happy on knowing the mission to be achieved. Two gods are shown invoking blessings from heaven *(aturun)* for self-protection, by means of the invisible power of the mṛtyuñjaya mantra. Invisible is depicted by a god whose face cannot be seen. Mṛtyuñjaya is shown as the god of death holding a cut-off head. Perhaps the tree, which usually stands for the mind *(citta)*, refers here to mantra.

Folio 55 (verse 6.14a-c)

pĕsat niraṅ manmatha śūnyamārga/
pratiṣṭha muṅgv iṅ ratha meghavāha/
ikāṅ vatĕk deva paḍāṅiriṅ doh/

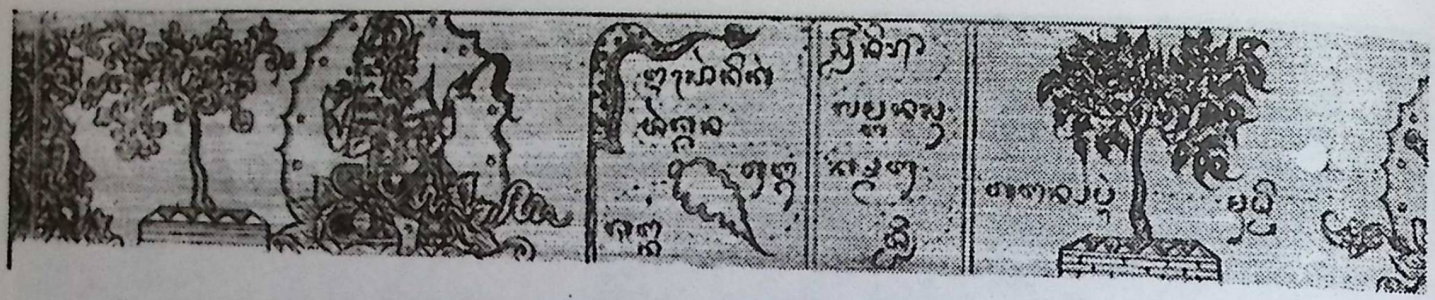
The first panel depicts Kāma springing into the air and flying off *(pĕsat)* on the void way. In the second panel he is seated on a chariot borne on clouds. The third panel shows the four divine Kings (Dikpāla) and their attendants following at a distance.

Folio 56 (verses 6.14d-15a)

atĕn manontona lavan mahārṣi//
katon ta saṅ hyaṅ Hara nīlakaṇṭha/

The first panel shows three sages. In the second panel, the Blue-necked Hara (Śiva) became visible to the gods, in the beautiful surroundings of trees and pavilions of various types.

Folio 57 (verses 6.15b-16b)



i sor nikāṅ darśana tuṅgu śaṅkha/
sĕḍĕṅ nirālambana sūkṣma-buddhi/
taṅan parĕṅ muṣṭi nirātalaṅkup//
ndatan vavaṅ sāhasa saṅ masādhya/
mulat katūkṣṇan hati mogha matvaṅ/

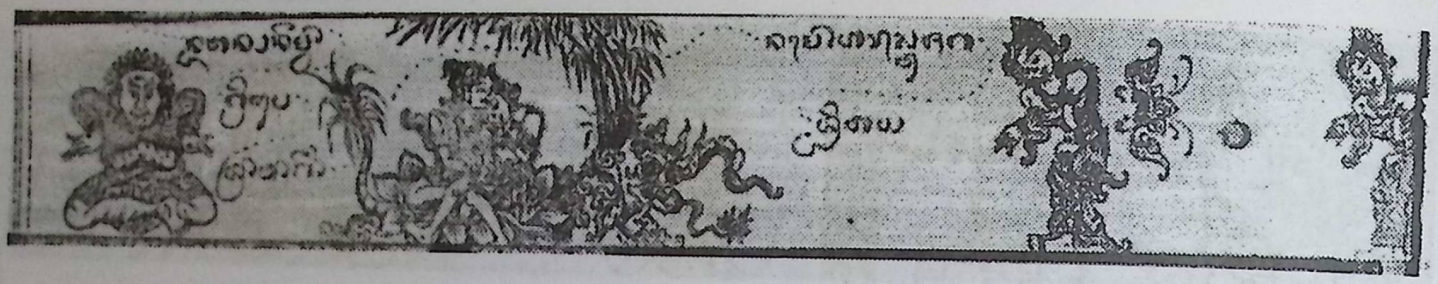
Śiva is sitting under the darśana (= jambu) tree, a fluttering pennant, and a conch. He is free from all bonds and is in a state of super-consciousness: this is shown by blank space. His hands are placed in a posture of meditation (*atalaṅkap*). Kāma is shown standing in wait, as he does not attack forthwith (*vavaṅ*). Kāma bows down in reverence, as he is suddenly (*mogha*) struck with awe on seeing the Lord.

Folio 58 (verses 6.16c-17b)

maṅañjali pāda bhaṭāra mamvit/
mupākṣamākĕn gati niṅ śarīra//
bhaṭāra sĕmbah ni patikta nātha/
si kāmadevāṅapakāra nīca/

Kāmadeva does añjali (*sĕmbah*) in salutation to the feet of Lord Śiva and begs forgiveness for the well-being of the body. The second panel shows Kāma paying homage to Śiva in all humility. In the third panel he is full of remorse that he, the lowly (*si*) Kāmadeva, acts so vilely.

Folio 59 (verse 6.17cd)



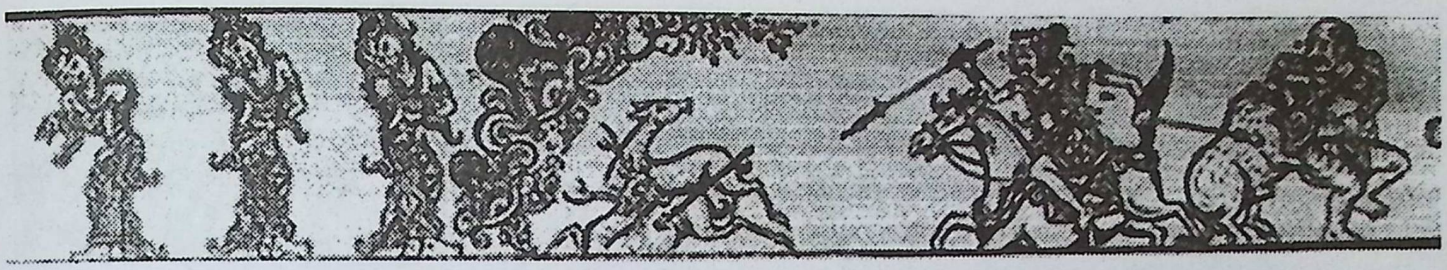
ndatan panĕmva griṅ upadravāgöṅ/
namo Harāyāstu jagaddhitāya//

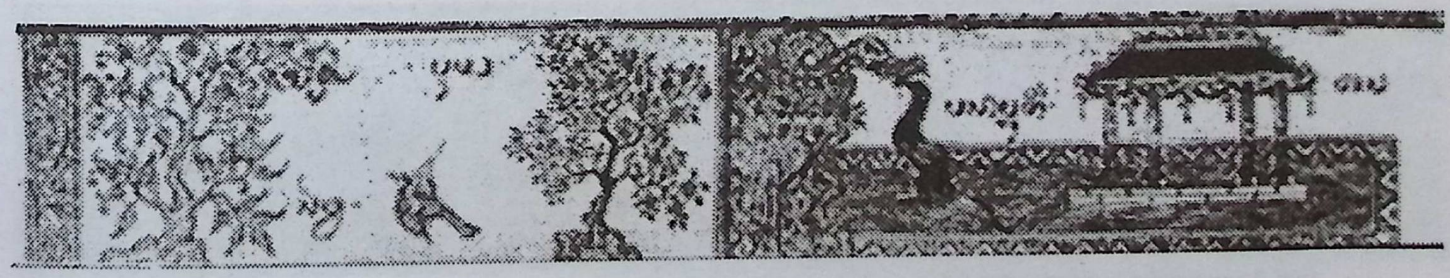
Kāma entreats Lord Śiva: May no illness or violent calamity strike him. He recites the mantra: *Namo Harāyāstu jagaddhitāya*. The folio illustrates the demon of disease, and violence during a hunt.

Folio 60 (verse 6.18a-d)

tĕlas nirāmurṣita maprayoga/
samādhi saṅsipta viśeṣa śuddhi/
larap tikaṅ sañjata sarva-puṣpa/
pasambuṅ iṅ tāman

The first panel is blank as Kāma goes into a trance. The second panel shows him practising a special samādhi. The third panel shows him holding a bow and arrow which appeared all of a sudden. The fourth panel has all kinds of blooming trees, with humming birds. The fifth panel is of a garden with ponds and pavilions: it is the garden that contributed *(sambuṅ)* flowers for the bow and arrow of Kāma.





Folio 61 (verses 6.18d-19b)

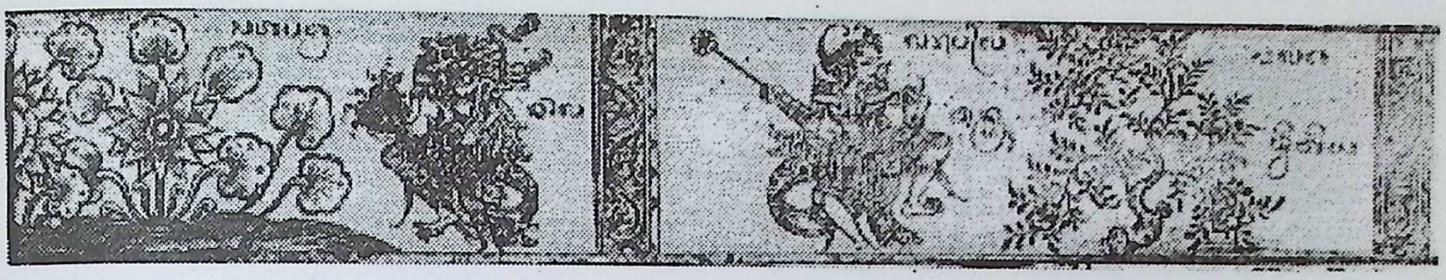
aveh kalaṅvan//
laras nirāgöṅ śatapatra-nāla/
r alap lavan hrū salagādvitīya/

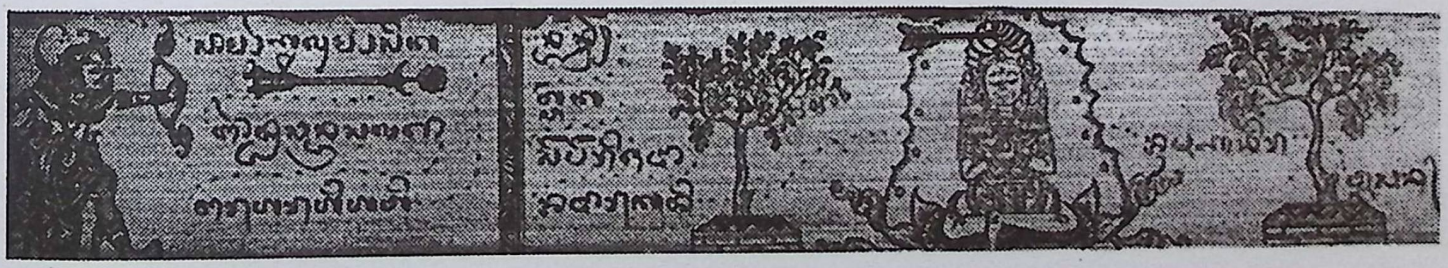
The first panel shows trees in entrancing bloom, which are a charm of the garden, implying its capacity of inducing raptures of love. The great bow of Kāma was made of lotus stalks *(śatapatra-nāla)*. In the last panel Kāma has suddenly seized the arrow of buds of unequalled flowers.

Folio 62 (verses 6.19c-7.1b)

turī kucupnyārĕja piṇḍa danta/
minuṣṭi himpĕr panah ardhacandra//
sampūrṇa lumĕpas ikaṅ ardhacandra-salagāṅarah-arah i hati/
ndan vyartha kasĕpĕr i jaṭā bhaṭāra kadi bhūṣaṇa nira vĕkasan/

The first panel depicts the closed buds *(kucup)* of the flowers of *turi*, which were like pieces of ivory. The second panel shows Kāma taking hold of a crescent-shaped arrow. The arrow has the form of a crescent, and the half-moon is also shown separately. In the third panel, he released (*lumĕpas)* the crescent-arrow of flower-buds, which flies through the sky, directed exactly (*arah-arah*) at the heart of Śiva. The fourth panel shows Lord Śiva in deep meditation in the natural surround of trees. The arrow strikes the headdress of the Lord, and becomes ensconced as an ornament.

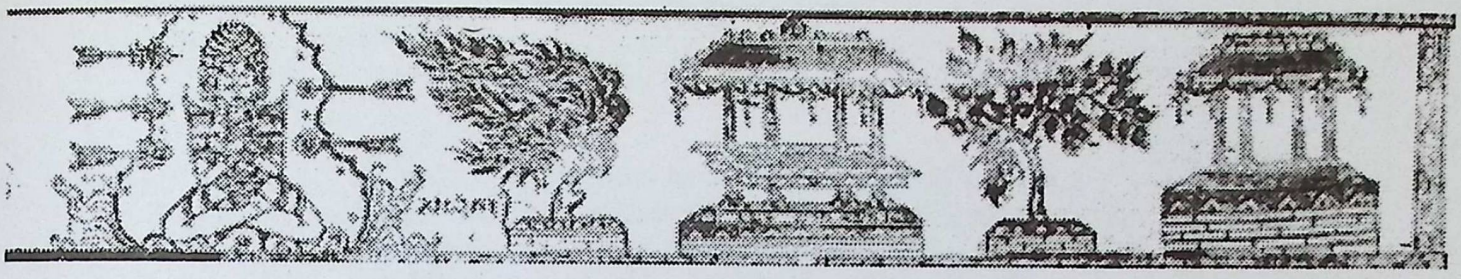




Folio 63 (verse 7.1cd)

saṅ hyaṅ smara muvah amanah sireṅ tarah-udan sa-varayaṅ apupul/
tan pamyati ri saṅ asamādhi mampir i kapö sahaja sadak/

The first panel shows Kāma shooting an arrow of *tarahudan* (taravarṣa, taravṛṣṭi is a kind of flower). The second panel depicts Śiva amidst pavilions and trees agitated by a violent wind. The arrows do not hurt the Ascetic but become his ear-ornaments.



SMARADAHANA

AVIGHNAM ASTU

CANTO I

1. pūjāniṅ kavi saṅgraheṅ kalĕṅĕṅan maṅde kadīrghyāyuṣan.
muṅgviṅ padma mĕkar pratiṣṭha siniram deniṅ rĕrĕbniṅ kapāt.
vījanyākṣara lambaṅ endah inurākĕn riṅ tĕtöniṅ yaśa.
dhūpākāra limut maghĕṇṭa panaṅisniṅ ṣaṭpadā riṅ sĕkar.

(translated from the Dutch rendering of Poerbatjaraka into English by Ms. E. Wiegers, Uitgest/Netherlands)

1. Respectable homage of the poet may aim at all that is enchanting for the benefit of long life; as a divine image on a full blown lotus flower sprinkled by the rains of the month kapat.[1] As vija[2] (of worship) are the letters, instead of sacred formulas are sung lovely lyrical descriptions, as incense are used the little clouds, and as prayer bell the buzzing of bees on flowers.

[1] *Kapat* is the fourth Javanese month in which the first rains of the year fall after the dry season.
[2] Yellow-made rice grains *beras* necessary at holy performances.

2. ūṅ indah ta bhaṭāra manmatha rĕṅön sambatniṅ aṅgöṅ laṅö.
saṅ sākṣāt maka-drĕvya luhniṅ aṅaraṅ saṅ devaniṅ ken lukar.
saṅ rĕm byāpaka riṅ raras-hati vĕkasniṅ kiṅkiṅ aṅlĕsvakĕn.
saṅ saṅkan-paraniṅ raras kita basāveh rāga lāvan lulut.

2. O God of Love, do hear the complaints of those who lose themselves in beauty. Thou, the true ruler of the tears of the sad ones, the god of the loose underdress of women. Thou art the intoxication, that is closely attached to all that is pleasant to the heart; and the deliverance from fatiguing sadness. Thou art the origin and the aim of satisfaction and thou art master in giving love and attachments.

3. tan tuṅgal kahananta riṅ pakasutan layvan hunor iṅ susu.
saṅ muṅgviṅ juraṅiṅ karas tutuganiṅ lambaṅ gurūniṅ tanah.
śriniṅ paṅgĕlaran tikā saḍavatāniṅ rĕm kasĕnvan ravi.
riṅ lvah lūh amĕgat pupur kita hane tuṅgakni luṅniṅ gaḍuṅ.

4. tankil roma gĕluṅ valū grĕha-latā deśanta yān paṅlare.
saṅ muṅgviṅ vatĕsiṅ pupuk pamasaran tiṅhal maliṅ yan liriṅ.
paṅhilyan śavaniṅ ṭikānak-anakan sūkṣmeṅ laruṅ ketaki.
iṅ pamraṅ-mraṅaniṅ halis tikĕl arĕs hyaṅniṅ pamāḍan lulut.

1.5. saṅ rĕs rāga ṅaranta riṅ pasir adoh lĕṅlĕṅ kiteṅ parvata.
saṅ kiṅkiṅ kita riṅ tavaṅ saṅ aṅaraṅ nāhan ṅaranteṅ rĕmĕṅ.
saṅ śokāṅaluseṅ taman saṅ alaṅö yan saṅhubiṅ sāgara.
riṅ kumbaṅ maṅajap ṅaranta karĕṅö nāhan dadinta prabhu.

5. Thou art the deeply felt charm of the sea, and the pleasant perspective of the mountain. For lovers thou art in the sky[1], and for daydreamers in the twilight. For the bewildered sorrowful ones thou art in the pleasure gardens, and for friends of beauty in the hazes of the sea. All these are your appearances, O King.

[1] According to current poetical ideas lovers like to look into the sky.

6. yan riṅ praṅ kita siṅha vīra taruṇārjāpañji śūreṅ raṇa.
sākṣāt rāga sĕkar kiteṅ kavi kiduṅ prālambaṅiṅ rāt kabeh.
tambākūṅ kita riṅ tilam kita sinĕṅgah dhīramantrānulus.
śrī kāmeśvara nama lāgi vinuvus riṅ rāt kabeh nityaśa.

6. In battle thou art the young, alert lion-hero Apanji the hero in battle. Thou art the pleasant measure in all poems, songs and lyrical poetry that exists. In the couch thou art the means against love-sickness. Thou art also recognized as the infallible, real mantra. Śrī Kāmeśvara is your name, that is constantly mentioned throughout the whole world

7. doniṅ mastuti kīrti saṅ mamava rāt muṅgviṅ carikniṅ karas.
cuḍāmaṇyanira mpu dharmaja kĕdö marṇāṅga saṅ hyaṅ smara.
ndan dūrān kavaśāṅaveśa vaśaniṅ puṅguṅ riyāpan tuhu.
sotan taṅ kavi vāhu vanva ri kilatniṅ sāgarāṅde lĕyĕp.

7. The intention of praising the virtues of the ruler by means of letters on the palmleaf is, that this may serve as tribute to Mpu Dharmaja, who wishes to describe the body of god Smara. But he is not nearly able to do that; (because) the power of his ignorance takes possession of him. Because he is a poet, who had hardly made acquaintance with the summer-lightning above the sea.[1]

[1] In earlier times it seems to have been the habit that poets made a journey to see the beauty of nature with their own eyes to be able to pen down beautiful descriptions of nature in their poems.

8. ṅūnī kāla bhaṭāra-nātha magave yogādi sanismrĕti.
ṅkāneṅ meru vukir viśeṣa patapān saṅ siddha yogīśvara.
höbniṅ darśana tovi duṅhusi pasirniṅ lvah gihānyāparö.
hyaṅniṅ hyaṅ pva sirātapāpa ta kunaṅ sādhyan muvah denira.

8. In earlier times Śiva indulged in yoga with its meditations, there on the holy mount Meru, the place where the perfect masters among the yogī's performed their penances, in the shade of a darśana tree on a hill on the bank of a lake near a cave. He

is the god of gods and yet he performs penances; what more does he long for?

1.9. sotan tāpan avaknira ṅ parama tatvānūti sarvāgama.
ūṅ-kārādi śivāṅga-sandhi patatāniṅ brāhma-mantrākṣara.
tiṅkahniṅ daśa-mūrti nitya ginĕlar pöhniṅ svara-vyañjana.
sūkṣma-jñāna viśeṣa rakva humiḍĕṅ dhyāyīnirālambana.

9. His being is the highest Truth, that holds good for all religions. The holy syllable *om* and further (somebody who) is wholely absorbed in the body of Śiva, the line of letters of the Brahma-mantra (?), the order of his ten bodies[1] and the nucleus of the alphabet (these all are) the fixed descriptions (of Śiva's form); (but) in reality he is in (a condition of) absolute unconsciousness, lost in his independent, deep meditation.

[1] The combination of *SA BA TA A I* with *NA MA ŚI VĀ YA*?

10. enak tiṅkahi de bhaṭāra rumĕgĕp lyusniṅ samādhī hati.
tan vaṅ mātra sumiṅhiteṅ suka lavan kriḍādi nārīkrama.
heman rūmnikaṅ apsarī tan inivö de hyaṅ jagat-kāraṇa.
lāvan rūmni manis girīndra-duhitā-devī sumantĕn rara.

10. The way in which the god performed the perfect samādhi in his heart was undisturbed. Not even for a moment did he incline to pleasures and amusement, even less to intercourse with women. It was sad for the beauty of the apsarā's, about which the god, the Cause of the World, did not bother; no more than about the lovely beauty of the young goddess (Umā), the daughter of the King of Mountains.

11. kāvit pva ṅ sura-saṅghya mogha sinukū deniṅ vatĕk rākṣasa.
vadvāniṅ jaya nīla-rudraka sumār sösök tĕkeṅ kahyaṅan.
riṅ senāpura tāṅaran ri sukuniṅ hemādri lambvan kidul.
ṅkāna n durga kuṭanya bhīṣaṇa lurah śobhārarĕm durjaya.

11. Just then multitudes of gods were unexpectedly attacked by the demons, subjects of the victorious Nīlarudra, who reached heaven in closed ranks. Senapura, on the southern foot of the Himalaya, was the name of his inaccessible huge citadel, well-provided, rich in lustre, enormous and invincible.

12. yekāṅde gigu ri hyaṅ ādbhuta kabeh riṅ svargalokārurah.
sakveh saṅ daśaloka-rakṣaka mahöm tansah paḍālapkĕna.
saṅ siddhārṣi vasiṣṭha nārada tumūt gandharva len apsara.
saṅ hyaṅ śakra sirādhikāra pinatih ṅkāneṅ sabhā-maṇḍala.

12. This brought about anxiety among the gods, who got frightened in heaven and got confused. All the ten world protectors came together and deliberated endlessly about it. The siddha's and the ṛṣi's, (among whom) Nārada and Vasiṣṭha were also present,

together with the gandharvas and apsarā's. God Śakra was appointed to act as chairman of the meeting.

1.13. sāmpunyān patatāvatāraniṅ ahöm saṅ hyaṅ trinetrāvuvus.
„sojar vīra surāpṣara kita kabeh, ndin dāya dentāpraṅa.
brāhmā viṣṇu huvus kavĕs kavĕnĕsan sor sāra tovin laga.
tan svīnĕn ṅhulun iṅ raṇāṅgana hanāmetāśrayāṅdohana.

13. When the points of discussion were arranged, the Three-eyed (Indra) began to speak: "with your permission, all of you, brave gods and apsarā's, in which way now will you enter the battlefield? Brahmā and Viṣṇu are already discouraged, afraid; they were no match in valour and power. You don't have to force me to fight; look somewhere else for recourse — if there is some — in the distance.

14. yadyan hyaṅ parameśvarāstu śaraṇā tanpāṅgĕgö sañjata.
āpan saṅgraha riṅ samasta-bhuvanālaṅgĕṅ tĕḍuh niścala.
ṅhiṅ rūpādi viśeṣa pañca-viṣayāṅde rāga vāhyendriya.
tan vyāpāra manahnirerika kabeh kevalya nirgrāhaka".

14. If it were possible to find recourse with Śiva, then he wouldn't need to use weapons. Because he encloses the universe, constantly, quietly and motionless[1]. Only the form and otherwise, the mighty five territories of the senses are able to raise desire by means of the senses. But the heart doesn't meddle at all, this remains forever intangible.

[1] Because of that one cannot expect protection from him.

15. mojar saṅ maṅaran vrĕhaspati: „nihan topāya devādhipa:
saṅ hyaṅ kāma sira prihĕn sĕkuṅanāmbĕk radvijan yogyana.
konĕntāmanaheṅ raras-hati maran rāgī bhaṭārālulut.
paṅgil saṅ hyaṅ umā kakūṅananirāṅiṅkiṅ sĕḍĕṅ kanyakā.

15. Bṛhaspati began to speak: "The king of the gods (Indra) must apply this trick: you must try to win Kāma, insist, honour him, and take him as an ally; ask him to hit the god (Śiva) with his love-arrow, so that he falls in love and longs for the delight of love, and the goddess Umā, who is just in her full virginal growth, may become the subject of his love.

16. yapvan sāmpun aśukra-śonita sirāpaṅgih paḍāṅgöṅ smara.
vehĕn pva ṅ sĕkar-aṅlaṅit maṅiḍama śrī parvatī prārthanan.
ṅka tā vehĕn anona vāhana salahrūpā dvipendrānana.
rodrārudranikeṅ upāya vulikĕn petĕn pagantākĕna."

16. When they have met each other, are united and absorbed in their love, then it is not impossible that Pārvatī will show signs of pregnancy; this we hope. In that case, make that she sees the mount[1], so that a monster (boy) with an elephant's head (may be

born). Look into this trick, whether it is dangerous or not, set eyes on it and take it into consideration."

[1] The elephant of Indra, named Airāvaṇa.

1.17. nāhan sāra vuvus vrĕhaspati yinogyan de hyaṅ indrāṅalĕm.
āpan paṇḍita siddhavākya pinatih deniṅ vatĕk devatā.
tovin śabdaka vedapāraga vĕkasniṅ nīti riṅ kahyaṅan.
vruh riṅ śāstra kuṭāra-mantra ṅuniveh cārakya kāmandaka.

17. Thus were the pithy words of Bṛhaspati. Indra agreed with him and praised him. Because he was a learned man, who was highly respected among the gods, and whose words were always fulfilled. Besides he was fluent, accomplished in the Veda's and the greatest politician in heaven. He was well versed in the textbook Kuṭāra-mantra as well as in the Cāṇakya and in the Kāmandaka[1].

[1] A work in Old Javanese, of rather young date, with the title Tantri Kāmandaka (...). This is not the one meant in this text.

18. saṅsiptan vuvusĕn mareṅ smara-sabhāṅgĕh saṅ vatĕk devatā.
lumrā riṅ gaganāṅavetan ahavan riṅ viśva-deśārarĕm.
ton tekāṅ smara-rājya kādbhuta lĕṅĕṅ nyāsanya deniṅ sĕkar.
hintĕn gātrani gopuranya lumarap sākṣāt kĕdapniṅ kilat.

18. Now will be told in short, that the gods had a plan to go to the residence of Kāma. They went eastwards, scattered through the sky across several prosperous regions. Full of surprise they saw the city of Kāma with her charming buildings and flowers. Parts of the gates were made of diamonds, shining like the flickering of lightning flashes.

19. bapranyāṅililan karaṅ tinaravaṅ līlān paniñjo tavaṅ.
lĕṅlĕṅ deni ruhurnya lāgi hinarasniṅ cāmarāriṅguṅan.
söṅniṅ candra siniddhikāra ginave bvat-rāga śuddhāputih.
tapvan marma hatĕpnya megha minirahniṅ sandhyakālānipis.

19. The conspicuous wall was made of chiseled coral, so that you could see the sky through it. Charming because of her (considerable) height, it was spread over by (branches of) firs, that moved to and fro. Manufactured moonstones were made into a bathing - place, clean and clear. But that was not the most beautiful thing; the roofs were made of clouds, coloured red by the soft twilight.

20. parpātniṅ vataṅan tĕkeṅ alun-alun mās jāti norāsĕlat.
tan pendah rĕm apiṇḍa tambaki guḍuhnyāṅde[1] hulapniṅ mulat.
sinvamniṅ kayu kalpa-vrĕkṣa tinatākumrām vuvuṅnyāmirah.
humbutniṅ sura-dāru vastrani patāka-nyāṅĕpĕr kāṅinan.

20. The united buildings up to the aloon-aloon were made of pure gold without any interruption. Like a lot of clouds were the round walls of the temple[1] that blinded the

eyes. The shinning red ridges were made of arranged young leaves of the kalpa tree, while the flags, that fluttered in the wind, were of the shoots of the cedar tree.

[1] Text *guḍuh*, better read *gaḍuh*=temple.

1.21. tanpa mvas maṇi-candra-nīla rineměk saśrī natarnyākiris.
aṅlīlā kayu pārijāta ri tamanyānraṅ pralambāvilět.
kěmbaṅnyāñjrah aneka-varṇa sinavuṅniṅ jaṅga jambat mure.
sumrāk rūmni rurūnya lāgi pinalěhiṅ kasturi mvaṅ jěnu.

21. Without fading in lustre there lay blue moon-crystals, made into pieces, charming and shining on the premises. Full of lustre were the pārijāta trees, looking like garlands with windings in the garden. The flowers appeared in different colours, the long hanging gaḍuṅ tendril meandering around them. Refreshing was the scent of fallen (flowers) that was intensified by musk and saffron.

22. lor-vetanya gunuṅ-gunuṅ marakatāṅde kūṅ cinaṇḍyāruhur.
vvainyāhniṅ sumirat mareṅ avaṅ-avaṅ saṅke pucaknyāṅaděg.
hīshīsnyāniramiṅ tahěn satumuvuh ṅkāne taman hyaṅ smara.
pakṣinyārja majīva-jīva sumahur harṣe kukusniṅ bañu.

22. At the north-east (side of the city) stood the impressive, shining mountains; high temples were to be found there. From the summits (of those mountains) the clear water spouted straight upwards. The drops watered all the trees that grew in Kāma's garden. The frolicking birds amused themselves, full of happiness singing, in the vapours.

23. tanṅeh yan vuvusěn laṅoni pakěkěsniṅ kāmadevāgrěha.
sakvehniṅ hyaṅ alah maṅgö těkapikāṅ nyāsātiśobhāhalěp.
„āpan ṅke sariniṅ manohara věkasniṅ tatva" liṅ saṅ kavi.
vvitniṅ śāsana kāma-tantra tiněṅět pinrākrětāṅde kathā.

23. There would be no end if there was telling about the lustre of the parts of Kāma's abode. All the gods were very much surprised about the beautiful buildings, rich in lustre. Because here was the kernel of everything that is pleasant to the heart, and the choice of all that exists, as is the saying of the poets. This is the reason why the Kāmatantra theory, that (as a rule) is kept secret, (by me) is revealed to make a story out of it.

CANTO 2

1. ararěm hyaṅ indra ḍatěṅ iṅ smarabhavana lavan vatěk rěṣi.
makaradhvajākrama sumaṅgraha vihikan i tiṅhaliṅ tamuy.
vruh iṅ arghya-pāda saha cāmana hinaturakěn sagorava.
daśalokapāla tan adoh yama baruṇa kuvera muṅgu lor.

1. Indra arrived quiet with the ṛṣis in the residence of Kāma. He who had the

dolphin as his banner, made everything properly in order; he knew how to treat the guests, knew how to give the bath for the feet, and politely offered water for mouthwash. The rulers of the ten quarters, Yama, Varuṇa, Kubera who resides in the north, (and others) were there.

2.2. mavuvus bhaṭāra hari-rāja ri sira saṅ iniṣṭi māsiha:
„iki hetuniṅ ḍatĕṅ i rājya manasija, harĕp maṅāśraya.
gati saṅ hyaṅ īśvara jagatpati jĕnĕk aṅivö tapa-brata.
sahajālupeṅ asura-tantra, tan atutur i tatvaniṅ smara.

2. Indra said to Kāma, whose pity they hoped to win, (the following) "The motive of our coming to you, who arose from the heart, is that we want to invoke your help. The case is thus: the Lord and Master of the World is absorbed in tapas and vrata. On purpose he doesn't bother about all the doings of the demons and has forgotten what is actually love.

3. kita pāvakiṅ turida rāga kita pinaka pāśaniṅ dadi.
kita sāra sāriniṅ asaṅgama suka kita sūkṣma riṅ rasa.
pahakūṅ manahnira ta-dhāraṇa gĕsĕṅana riṅ smarānala.
panah iṅ raras-hati hudan-hudani lĕvu sarantaniṅ lulut."

3. Now you are the embodiment of love and passion, the bond of creatures, the mighty essence of conjugal intercourse; you like to hide in the pleasant. You are able to raise his love and burn him with the fire of love. Hit (his heart) with love-arrows and rain on him the sorrows of a lover.

4. na vuvus hyaṅ indra sumahur hyaṅ atanu tan ulahniṅ āśraya.
„mapa dāyaniṅ hulun aveha lara turida rāganiṅ guru.
sira devaniṅ sura viśeṣa satata niyatāṅupadrava.
kadi laṅghyanā ṅvaṅ i pakon surapati ri patik śata-kratu."

4. Thus spoke Indra. (Kāma) the one without body, answered with the attitude (of someone who) is not able to render assistance: "How could I bring about sorrow, love and attachment for the Lord? He is the eternal mighty God of Gods; certainly he will punish me. Therefore I would like to refuse your order."

5. mavuvus vrĕhaspati gumanti gumaṇa-gaṇa nīti riṅ hati.
upapatti denira maśabda madhura pinarākĕniṅ hayu:
„apa saṅśayanta ri pakonira surapati bhāra tūtakĕn.
makadona pānaka bhaṭāra mĕjahana si nīlarudraka.

5. In his turn Bṛhaspati spoke, who calculated the policy in his heart. Masterly

were his sweet words that he directed to the good. "What is your objection against the important mission of Indra? Fulfill it, to make that the Lord gets a son, who will kill Nīlarudraka.

2.6. yadiyan kĕnā ta kita śāpatha tan arusuheṅ mahādvija.
ri bhaṭāra śaṅkara surendra duluraniṅ aminta sihnira.
jala-reka mātra sakarĕṅ ḍavuhi gĕlĕṅirān inastuti.
umaluy ri jātinira somya sumirama kiteṅ varāmrĕta."

6. If you are struck by his curse, we, great brahmins, will certainly not act vile. We, with Indra, shall beg the mercy of god Śiva. He (Śiva) will be like the nature of water. When he is worshipped his anger falls only for a moment on you. He will return to his gentle nature and water you with the infallible water of life."

7. ri huvus vrĕhaspati maśabda, kusumaśara tanpa naṅśaya.
apagĕh ri tan vĕnaṅa saṅ rĕṣi mujarakĕna ṅ apakrama.
tinitah tikāṅ rahayu lampahanira savatĕk surāpsara.
mara riṅ mahāgiri tumūtakĕna saṅ adhikāra manmatha.

7. After Bṛhaspati had said this, Kāma answered that there was no more fear in him. He was sure that the ṛṣi's would not be able to tell a lie. A good plan for the journey of gods and apsarā's was made. They would go to the Great Mountain to follow Kāma as the leader.

8. surasaṅghya māntuk iniriṅnira sahaja huvus ginopitan.
i rikāṅ pituṅ vĕṅi hiner śubhadivasa ri taṅgaliṅ kapāt.
makaradhvajā madĕg adan krama tumama sire dalĕm puri.
madarāganiṅ hati sumök sama jaladhi ri pūrṇaniṅ śaśi.

8. Then multitudes of the gods went home. Kāma showed them out. Now they were all put wise about the secrets and had to wait only seven days more for a good day in the beginning of the fourth month. Kāma stood up and prepared himself to enter his castle. The blind passion possessed his mind like the sea when the moon is full.[1]

[1] The Indian idea is that the sea is always turbulent when the moon is full.

9. hana larya-laryan aṅuṅaṅ tavaṅ apayuṅ aśoka-pādapa.
ginĕlar tikā sĕminikāṅ kayu-manis i hatĕpnya tūt sisi.
atilam sĕvöniṅ asanārĕja lĕṅĕṅ alaṅit-laṅit gaḍuṅ.
bĕsariṅ puḍak jamanikanya sinuji tĕtĕsiṅ himānipis.

9. In the middle of the pond was an open pavilion with an aśoka tree above it.

The young leaves of the cinnamon tree were jointed along its roof. There was a couch of young sprouts of the asana tree, neat and charming, with a gaḍuṅ plant as canopy. The curtain was made of the fibres of paṇḍan flowers with shining dewdrops as embroidery.

2.10. i rikā ta rāmya kahanan manasija-dayitāṅaran ratih.
alaṅö sumuṅkĕm i rikāṅ sarasija ginave karaṅ-hulu.
śaśiraśmi-sañcaya tapihnira pakirim i vimbaniṅ vulan.
tinulis riṅ indra-śara cātaka kinĕḍap i tejaniṅ kilat.

10. There was also the place, rich in lustre, of Kāma's love named Ratih. Graceful she laid down her face on a lotus flower, that she used as a pillow. A bundle of moon-beams was her garment, gift of the moon, provided with figures depicting Indra's weapon (the vajra) and cuckoos, lighted up by the flickering of summer lightning.

11. tuna buddhiniṅ kavi tumiṅhal i hayunira piṇḍa sāgara.
rĕmĕṅ aṅdadak sumaputiṅ mina ri savaṅikāṅ gĕluṅ lukar.
tri valī sumiṅhit aṅalun-tuha tĕkapi paṅol-nikaṅ tapih.
laṭi tan dahat mirahikāmapat-ivak inahākĕn aṅlare.

12. riṅ apan katon licina mahya sira karakĕtan raras-hati.
kavilĕt ri puṇḍutan areh tali-talinika tan vĕnaṅ lĕpas.
tĕkapiṅ tapih kaluṣita ri tĕṅahira nusar-nusar susu.
ṅhiṅ ikāṅ aśokavanavāsa ri gĕluṅanirānusup-nusup.

13. kadi candra taṅgal i halisnira n amĕṅĕrakĕn paras-paras.
paměvĕhnikāṅ turida len hava hunaṅ amikāra riṅ maṅö.
griṅikāṅ tulahniṅ aṅajap ri sira lĕṅĕṅ aluṅsuran lulut.
lara kūṅ raras-hati barī-barini rarasiran tiniṅhalan.

14. tan alah ginanti kavi rūmnira siriṅakĕneṅ pasir vukir.
sihuṅiṅ hyu varṇani sadak sidakira kadi kĕmbaṅ iṅ talĕs.
kadi nūṣa kĕmbar alaṅö sĕmuni susunirāmucaṅ gaḍiṅ.
kilatiṅ tavaṅ karivutan paḍani vĕtisirān paṅer-tali.

15. lĕṅĕṅiṅ taman savaṅi rūmnira akadi liriṅiṅ laṅit lĕṅit.
svaṅ amimba luñcipi halisnira sa-dadali mör hanam-bayaṅ.
laṭi ṅeraṅiṅ tiṅa-tiṅāsĕkar aṅaruṇa śeṣaniṅ vukir.
kucupiṅ mĕṇur mara cĕcĕk-cĕcĕkira kadi kuntul aṅlayaṅ.

16. saṅ apālapanta laga siṅhiti hayunira piṇḍa papraṅan.
sama paṅkajāmirah ikāṅ susu sa-rudhira kosariṅ raṅin.
anamar lulut gĕluṅirārĕja sa-suruh ikāravis hirĕṅ.
kadi dālaniṅ kumuda rosni tĕṅahira savaṅ galah tikĕl.

2.17. aparan kunaṅ pinaka mūlani hayunika tanpa siṅsiṅan.
laṭi tan juruh tan avakiṅ gula yayan amanis tĕkeṅ mata.
vaja tan vvahiṅ vuni tuhun kapihasĕm uněṅiṅ tumon sira.
vĕtis aṅragĕt hati nirantara tuhu-tuhu janmaniṅ puḍak.

18. yan alūma sinvaṁiṅ aśoka sinuluhan i tambvaṅiṅ vulan.
liriṅiṅ vulat-maliṅ aṅīrakĕn apuhara rĕs sarī maṅö.
ririsiṅ kapāt sahaja tanpa mijahakĕna rāganiṅ kavi.
kabalik dahat lĕṅĕṅikā tan aluluta tumon i rūmnira.

19. adavān patantrani manisni hayunira taṅeh kathākĕna.
sira kāmadeva caritan pamuhunira gumanti varṇaněn.
dumunuṅ ri saṇḍiṅi ratihnira mavarah i śokaniṅ hati.
tama riṅ kumārajaya-śāstra kadi sira yan oṅsiliṅ guyu.

19. It would be too long and long-winding to tell the particularities of her lovely beauty. We are now talking about Kāma. His departure be described in its turn. He seated himself besides his love and told her about his grief. Being well-versed in the Kumārajaya theory be smiled promising.

[Kāma goes to his wife Ratih and informs her of their plans. He will be obliged to leave her behind, as the journey through the mountains will be too difficult for her. Ratih is full of forebodings and does not believe in the sincerity of Indra's intentions, but Kāma tries to cheer her up. Description of Kāma's heaven during the moonlit night 2.9-4.18. Zoetmulder, *Kalangwan*].

CANTO 3

3.1. „dyah saṅ luṅgahi sihku sinvami lulutku pavilĕtani rāganiṅ hulun.
saṅ tĕṅgö ri tuvuhku saṅ sĕmini kiṅkiṅiṅ alara bĕsur kĕneṅ riris.
aṅlīlāṅalayā laṅĕnku sinirirniṅ unaṅ anaṅis aṅgagap tavaṅ.
puṅgĕl tanpa sĕvö kinarya kinaraṅ-karaṅ inahal i śaktiniṅ vidhi.

1. "Princess, tendril of my love, sprout of my affection, stick around which my love meanders; you support of my life, bud of the pangs of love of the lover that develops itself because of the rains and is not to be checked. Not guided, without fixed destination is my joy, blown away by my sorrow, crying, and gasping for air, truncated, without buds, withered and become the victim of the power of Fate.

2. śoka pva ṅ katibān sĕkarniṅ asanāněḍěṅ inusir i saṅ-hubiṅ nadī.
duhkha pva ṅ ruměṅö rĕṅihniṅ aṅaraṅ cala karagĕt i tuṁtuṅiṅ kuku.
eraṅ pva ṅ linavad-lavad ri kĕtĕriṅ patĕr amarĕṅi tambvaṅiṅ vulan.
tanpemba prihatinku sakṣaṇa sakeṅ avaṅ-avaṅ ibu toh tuluṅ ṅhulun.

2. Would you be sad if you were struck by falling flowers of the asana tree in full bloom, wrapped up in the vapour of the river? Would you be unhappy if you heard the

soft crying of a sad (young girl) who is angry because she is hurt by the tip of a nail? Would you be alarmed, hearing the soft rumbling of the thunder in the moonshine? Without equal is my sorrow, that hits me unexpectedly from the sky, O my love, save me.

3.3. dyah pamvitniṅ akūṅ tinalyan iṅ unaṅ kavilĕt i rĕcĕpiṅ tapih suji.
saṅsāra ṅvaṅ alĕh rinimpus i lulutku pinahatĕguhiṅ raras-hati.
mantaṅ matya kasiṅsĕtan turida rāga lukarana bĕsur kĕneṅ lara.
rapvan śīghra huvā larańku ḍatĕṅeṅ vukir alalĕh alantaran juraṅ.

3. Princess, I take leave of you. I, who is bound by attachment, and entwined by the beauty of (your) embroidered garment. I am hopelessly sad, tied as I am by my affection, made stronger by your touching charm. I am about to die, strangled by my love; I am struck inevitably by sorrow, deliver me, so that sadness may leave me soon and go to the mountains, slowly along the ravines.

4. paṅdeniṅ daśalokapāla sahajāmuji-muji guṇa-kāyaniṅ hulun.
paṅgöṅ kārya bhaṭāra śakra kuruhun paṅasih-asihira ṅ vatĕk rĕṣi.
sambandhanya bhaṭāranātha jĕnĕk iṅ tapa tan atutur iṅ samāgama.
muṅgviṅ meru ṣaḍ-aṅga yoga sinamāhitanira n asamādhi nityaśa.

4. On the strength of the ten World Protectors, who praised my virtues and my merits explicitly, I have to take up the matter of Indra; the ṛṣi's have begged this of me in particular too. The case is this: the supreme god (Śiva) is engrossed in penances and does not think about conjugal intercourse. Now he is on the mount Meru to indulge in (the study of) the Veda's and to perform continuous samādhi.

5. ndā tan lyan hinamö ruměñcěma raras hatinira n abhiyoga riṅ brata.
aṅhiṅ sañjata rāka rakryan inadrĕśya rumimaṅa bhaṭāra śaṅkara.
tan hyaṅ manmatha paṅhiḍĕpku rari yan luputa sira linaksan iṅ hulun.
rapvan siddha pakon śata-kratu krĕtajña rumuraha tapa hyaṅ Īśvara.

5. Well then, with nothing else they think to tear up his heart that is passionately directed to (the fulfilling of) his promise, with my arrow, that will be made invisible to make Śiva fall in love. I guess I would not be the god of love, O my love, if I could not hit him, to realize the orders of Indra, so that he may be thankful for the destruction of the tapas of the Lord.

6. lvāmbĕktāri paran kasuṅsuti manahta marĕṅu-rĕṅu varṇa suṅkava.
ṅhiṅ gaṅsal vĕṅi t-antyakĕn lavasaniṅ hulun apara-paran mareṅ gĕgĕr.
yadyastun tĕka kūṅa rakryan ibu kölakĕna ri hati hayva göṅ lara.
tiṅhal riṅ vukir aṅlimuṅsuṅi limut hinaru-hara tĕkapnikāṅ aṅin.

6. Be calm, my love, because of that would your heart be hurt and displeased, as

a sign of your sadness? My journey to the mountain ridges will last only five days; you wait. And if you do long to see me, my love, then bear it in your heart and don't be too sad. Look at the mountains that strip themselves of the clouds that are chased by the wind.

3.7. lāvan tan hana cātakāṅlayat aniṅgalakěna lěṅěṅiṅ tahěn ragas.
kumbaṅ mör akaraṅ-karaṅ tarah-udan kaběsurana muvah mareṅ gihā.
mvaṅ siñjaṅniṅ inambilan tapih umantuk i paněpi těkāṅdadak rěṅu.
induṅ maṅkana ta ṅhulun těka mamaṅkva ri kita rari muṅgaheṅ jiněm.

7. For there are no cātakas[1] that go to leave for good the charm of a tree without leaves. Also the elated wood-bee, that sits down after a flight, in a lotus-flower, goes back to her home/hold...[2]. My love, likewise am I; I will also carry you on my lap, after my return, O little sister, to go to rest (afterwards).

[1] Name of a bird that likes to live in dry trees.
[2] This pāda is not clear.

8. yapvan riṅ hinaras payodhara věkasniṅ amuhara raras kěneṅ taṅan.
yan riṅ rūm pipiniṅ vineh sěpah anuṅsuṅ i rěṅuni halisnya tan cala.
yan koněṅ viněkasniṅ uttama rumañca hatiniṅ apasah ḍatěṅ hělěm.
ndyah ndin ta ṅvaṅ atiṅgale kita lěhěṅ ṅvaṅ adulura sukāṅkvacaṅkrama.

9. yadyastun kita milva kuṇḍaṅa katon rivěgani lakuniṅvaṅ iṅ hěnu.
dūrān sāra kiteṅ havan vatu ridaṅ maṅulad-alid inambah eṅguṅan.
sěṅkan hāvan adoh juraṅ trěbis arěs panilukani bañunya riṅ sukět.
heman gātraniku ṅ větis karagětānana kadi puḍak uṅgvaniṅ ṭika."

9. If however you would come along as companion, the trouble of my journey on the way would be clear. It is nt nearly so that you would be able to walk across the rocks, that reel and stagger when you step on them. The road is climbing and is (very) far across ravines and steep slopes; the caves of the waters in the forest are awful. It would be very spiteful for the tenderness of your calves if they were scratched and robbed of their beauty like a paṇḍan flower that is made into a letter by scratching."

10. nāhan śabdanirāmanis těhěr aṅol těṅahira kasusup těkeṅ tapih.
saṅ sinvī miṅay aṅdadak tikěl ikāṅ halis amaheli kabvatan rěṅu.
rěñcěm tvasnira rukṣa tanpa haměṅan rěměk apuhara luh nirantara.
mojar saṅ pinakādhikāra-vanitāmětu ratihira mogha vādhaka:

10. Thus were his sweat words; then he embraced her around the waist and his hand felt under the garment. The caressed one turned away, frowned suddenly and was

displeased because of her heavy anger. Her heart was torn, scorched, and formlessly shattered, which caused continuous flowing of her tears. Then Ratih, prime among women, who displayed her love and stopped him.

3.11. „sojar hyaṅ smaranātha, hayva cinalan vuvusiṅ adhama śoka saṅśaya.
yan hyaṅ śaṅkara vigrahan kadi tan antuka juga kusumeṣu riṅ purī.
āpan hyaṅ tripurāntakāgaṇita-mūrti tuvi sira viśeṣa devatā.
tovin kālanirāsamādhi humiḍĕp hĕnĕṅi hĕnĕṅirāsadā smrĕti.

11. explicitly, said: "With your permission, king Kāma, may what I want to say to you in my ignorance, sorrow, and despair not be blamed. If you undertake something evil against god Śiva, sure that you, carrier of the flower arrow, will not come back to the castle. Because Śiva, the killer of Tripura, has got innumerable forms and is also a mighty god. Besides, he is in a state of samādhi, to indulge in the purity of his silence by sinking constantly in musing.

12. hātniṅ maprabhu sihniṅ apriya lulutniṅ asĕnĕṅ iki hetuniṅ vuvus.
āpan tan vyabhicāra gŏṅaniṅ upadrava katĕvasa de smarādhipa.
lāvan viṣkrĕta durnimitta sumaput niyata pinaka dūtaniṅ hala.
vörniṅ ṣaṭpada vibhramāṅhrĕṅ anaṅis humuṅ asurahan iṅ surālaya.

12. My respect for the king, my love for the husband and my attachment towards the lover are things that compel me to say this. Because it is hardly necessary to talk about the heavy punishment that will strike you, king Smara. And bad omens present themselves everywhere in an alarming way; certainly they are the heralds of misfortune. The bees fly about everywhere, noisily humming and loudly buzzing in the residence of the gods.

13. riṅ tāman kumĕñar katonani sĕkarniṅ asana lĕvu denikāṅ aṅin.
puṅgĕl mimba gaḍuṅnya mogha tumibā ṅ hrĕbuk i puḍakikāṅghudan havu.
nistejā kaju-teja mantĕn akuvuṅ-kuvuṅ avĕnĕs ikāṅ valīkaḍĕp.
tan śobhākalaṅan jariṅnika malantiṅan ika maṅavandha riṅ tahĕn.

13. (At other times) the asana flowers in the garden look fresh, (but now they are) withered by the wind. The gaḍuṅ tendril moves (to and fro so violently) that it breaks and the pollen falls unexpectedly out of the paṇḍan flower like a rain of ashes. Lustreless is the tejas tree, that doesn't spread shine anymore, while the valikaḍĕp tree is withered. The kaloṅs don't fly around frolicking, but keep hanging on the tree with their heads downwards.

14. saṅsiptan pituhun pataṅgĕhi patik manasija ri lĕbūni jöṅ prabhu.
tan saṅkeṅ vruh iṅ iṅgitānaha-nahā tĕmahananiṅ asampay iṅ guru.
tan yogya patinĕn vuvus hyaṅ amarādhipa sira parabañcanenucap.

māti-māti kinon ri tan sa-vĕnaṅanya dinunuṅakĕniṅ kriyābhaya."

14. In short, listen to the warnings of your servant in the dust at your feet, O Kāma. Not out of ability (to explain) omens do I predict the consequences of contempt for the Teacher. It is not right for you to obey Indra's words; he wants to make somebody else unhappy, this is the truth. He wants to kill you because you have to do something you can't do, because you are poised for a dangerous duty."

3.15. „dyah tan maṅkana cāra donira sacīpati, śumariha kīrtya riṅ jagat.
pūrṇāniṅ sakadevatan makapurāsala hilaṅanikāṅ durātmaka.
ṅvaṅ sāmpun hinarĕp-harĕp tan ahalĕp tĕka malĕmĕh i kārya saṅ mahān.
denyān kāntaka yan jagaddhita-nimitta saphala masiluṅluṅa ṅ yaśa.

15. "O princess, thus is not the secret intention of Indra, in giving me this mission; it is to gain fame in this world. It is for the good of the whole heaven and above all[1] for the destruction of the evil ones. Besides, they are counting on me and it would not be right now if I withdraw from this great duty. Let me die if the result of it is the welfare of the whole world. Great is the reward for sacrificing oneself (in that way) for a great deed."

[1] Text *makapurāsala*, but read *purahsara.*

CANTO 4

1. nāhan viśeṣa paṅucap kusumāstrapāṇi.
devī ratih kaheṅĕṅan vĕkasan tumuṅkul.
tvas mogha saṅśaya ri pātya bhaṭāra kāma.
varṣe kapāt paḍani luh nira saṅśayādrĕs.

1. Thus were the exalted words of Kāma. Ratih was silent and finally bent her head. She feared the death of Kāma. Her tears that continually streamed forth ever faster could be compared to the rains of the four months (of the monsoon).

2. saṅsipta sāmpunira śoka masö masaṇḍiṅ.
lvir joṅ kuniṅ savava ḍampa vuluṅ rumaṅkĕp.
sākṣāt kucup kagĕrĕhan sira somya kālih.
ūrṇa sĕkar-taji halĕpnira marma n uṅgū.

2. In short, when her grief had passed she moved to his side
Just as the yellow sunshade is the perfect complement to the blue-black sedan chair
Like a tightly closed bud shaken by the thunder were those two perfect ones
So that she was there a fitting ornament, like the jewel in the garland of flowers.

(M. Fletcher)

4.3. śrī manmathāvuvuh ikāṅ madarāga riṅ tvas.
yan ton manisni mukha saṅ kusumāstra-putrī.
pañcendriyāmiṣaya marma tĕkeṅ sva-citta.
nā hetuniṅ marĕk aṅol manukup sakahyun.

3. That was why he approached and embraced her to his heart's content.
The earth trembled at their love-play and that place shook.
The constant movement of the underskirt of that lovely one was like a portent, and it was opened.
Now came the time of her undoing, she who was like the full moon.

(M. Fletcher)

4. liṇḍū tikāṅ salah ulah kumĕdut paranti.
lot kāladūta ni tapih saṅ arūm kasiṅkap.
yekiṇ ḍatĕṅ pralaya saṅ kadi pūrṇacandra.
moghābĕlah kapasukan tĕkapiṅ prahasya.

4. She who was like the sky streaked by lightning now lay exhausted and shivering
Like one who is toothless and sucks in his mouth the sour fruit of the kapuṇḍuṅ tree.
In brief, thus was their lovemaking as they lay side by side. (M. Fletcher)

(M. Fletcher)

5. aṅhiṅ patah siki katon amahĕl savarya.
sāmpun praveśa kaharas riṅ anindya nārī.
salvir laṅit kakilatan tiki durbalāṅrĕs.
sākṣāt guguh makĕmilan maṅudud kapuṇḍuṅ.

5. ... paying homage with the "love-hook" and finding delight in love-making day and night
The day was far advanced and the holy sun had set.
The clouds were reddened as though the red dye of the wild saffron painted the sky.

(M. Fletcher)

6. saṅsipta maṅkana vilāsanirān pasaṇḍiṅ.
bvat kāmatantra viniśeṣa kasaṅganiṅ strī.
aṅhiṅ samādhi japa mantra tĕkeṅ kamokṣan.
pūjaṅkusiṅ jĕnĕk apum diva-rātrikāla.

7. luṅhā tikāṅ divasa-kāla surup hyaṅ arka.
meghāmirah kadi kalas tumulis laṅitnya.

himpĕr jahit papatihan hulĕsiṅ sake jro.
keṅis katon i vĕtisiṅ mavulaṅ masampir.

4.8. saṅ hyaṅ niśākara gumanti tĕkāṅrarah truh.
nitya pradakṣiṇa gavenira sāri-sāri.
līlāsĕnö ri lĕbuhiṅ suraloka n uṅgū.
maṅgalyaniṅ rĕṣigaṇāmrĕta śītaraśmi.

8. The moon appeared in turn to chase away darkness. She finished her daily course round (the earth). She directed her beams, full of luster, to the paths of the abode of the gods. This moon whose beams are cool, who holds amṛta, is one who brings good luck for the multitude of ṛṣis.

9. vidyādharī kavĕkasan smarabāṇa nitya.
moghālaṅö vijah agoṣṭi paḍāmajaṅ lek.
len lālanāṅulih-ulih rarasiṅ vilāsa.
bvat siṇḍi deniṅ amuvus saha guyva-guyvan.

9. The apsarās constantly hit by Kāma's arrows went at the time to enjoy themselves, making merry and to bubble in moonshine. Some went to enjoy themselves in the pleasure of the game in the form of songs, as they talked constantly making jokes.

10. kīrṇa ṅ tabaṅ-tabaṅ arūm masarik pinuṅpaṅ.
vīṇa samāpta vinivakṣa hanan ginitan.
saptasvarenikĕt iniṅgita yan panrĕtta.
tapvālaṅö sinĕlaṅan rasa pāna matsya.

10. Many were the tambourines constantly struck in melody. The vīṇās at hand were being played on. There was also singing. During a song one started to move oneself in rhythm as if to dance. If that gave not enough happiness one mixed for a change of food, drinks and fish.

11. len taṅ mareṅ suranadī saha ceṭikādyus.
denyāsibū muni humuṅ kaharan mrĕdaṅga.
rūmniṅ vidāvaṅi linuṅsurakĕn rakĕtnya.
sumrāk lavan paṅisi kĕmbaṅ alum haneṅ ryak.

11. Some went with female servants to the heavenly river to bathe. Noisy clappings in the water were to be compared with beating the mṛdaṅga. The sweet smelling sticky boreh was being rinsed together with the flowers from the tied up hair that were floating on the waves and withered away as they spread a refreshing scent.

12. tūt svarga-nirjhara hilī suranimnagādrĕs.
ṅkānā siluknya ḍavuhan hana dharma-śāla.

rańkań maṇik pinaka dūri tĕkeń tĕtönya.
dālĕm katon bhramara-pakṣa lumĕń hatĕpnya.

12. This river of the gods flowed fast across a heavenly waterfall. On the bent of the waterfall stood a sacred building. A couch of jewels made its ornament and also the kernel. Its inside could be seen through the cover of translucent wings of bumble bees.

4. 13. ḍań hyań vrĕhaspati sirenadhikāra muṅgū.
pańliṅga saptarĕṣi kapva humuń maveda.
mvań śruti-vākya vinicāra paḍāvatāra.
len ghūrṇitācĕṅil amet halaniń pramāṇa.

13. The honourable Bṛhaspati was there as the leader, as predecessor of the seven ṛṣis at the reciting aloud of Vedas. The terms of the śāstras were also discussed and declared. Among them were (persons) who quarrelled with each other and tried to show mistaken ideas of the other.

14. gaṅgālańö pinaka mārganikāń śaśāńka.
simpań ri rañjiṅanikāńabarat hilīnya.
śuddhāhĕniń linarańan tinĕńöt lańönya.
vinvat mare raṇu ḍatĕń ri taman hyań indra.

14. There was an enchanting river that served as 'way of the moon'. Its branch streamed to the west through a culvert. Clean and clear was its water whose enchantment was concealed and whose delight was forbidden. This water led to a pond in the garden of Indra.

15. nyāsālańö kalĕńĕńan lalayan vinindu.
ri jro grĕhārĕja ri dūnya dudū kramanya.
uṅgvan hyań indra rumarah tapihiń surastrī.
ńkāneń umah salah-ukur pańaran kasańkya.

15. There was a beautiful pleasure-house provided with an enclosure. In every corner stood a graceful little building, each with a different finishing touch. This was the place where Indra robbed the dress of goddesses, in the building of wrong dimensions known by the name of kasańkhya ('famous').

16. kulvan-kidulnya ginagā linurah havanya.
endah gunuṅnya ginave minahā guhānya.
tīranya caṇḍi maṇi bajra lĕńĕń pinatra.
hyań nandaka sphaṭika śuddha puca-pucaknya.

16. At its southwest was a gaga planting with cleared paths. The artificial moun-

tains and caves were very beautiful. At the foot were temples of marblestones, beautifully chiselled, while holy crystal waterpots served as its upper part.

4.17. sa-svarga siṅhiti halĕpnya paḍāpadudvan.
riṅ saptaloka paḍa tiṅkah akaṇḍa-kaṇḍa
rājyātatālalĕh aṅumbaṅ iṅ antarīkṣa.
sŏṅsŏṅniṅ oṣadhi-latā kumĕñar damarnya.

17. Manifold was the luster of the whole of heaven. In the seven spheres everything was placed in regular order. Gardens stood orderly and quiet, floating in the sky. The beams of curative herbs formed shining lamps.

18. luṅhā ṅ kulĕm krama ḍavuh pitu saṅśayāvās.
hyaṅ śītaraśmi kapaṅulvan iṅ aṣṭa-pārśva.
vaitālikānuliṅ aganti gavenya ṅūni.
ceṅniṅ curiṅ pili-pilih sajiniṅ jahat ken.

18. The night passed by. It was already seven o'clock and slowly it became clear. The moon disappeared in the west under the western horizon. The chord and flute players, in turn resumed their normal work. The tinkling of bells played by birds was obviously essential at the *kain* robbery.

CANTO 5

1. sahaja sumĕpaṅ endah sŏṅniṅ parvata humaraṅ.
sahidu mirah asĕṅhit kosap deniṅ aṅarĕki.
kadi latu-latuniṅ mās hyaṅ ve vahu cumaraṇa.
aruṇa kadi rajābāṅ bvat saṅgrama piniturun.

1. The glow of the imposing (Meru) mountain was really a beautiful red, like the pink coloured cheeks of coquettish young women.[1] The sun, hardly risen, was like a glowing golden ball, red like a king in an angry mood.

[1] Free translation of the second quarter, the words of which do not lend themselves to a literal rendering.

2. śubhadivasa riṅ eñjiṅ prāpteṅ kāla pasamayan.
sahana-hananikāṅ hyaṅ kapvādan paḍa tumihaṅ.
prasama parĕṅ inājñan de saṅ nātha surapati.
umiriṅa laku saṅ hyaṅ kandarpāmaṅuna yaśa.

2. The appointed time had come. It was an auspicious day. All the gods made preparations for leaving. Indra had given them orders to follow Kāma on his journey to attain glory.

5.3. tuvi manasija sāmpun śuddhāmvit ri ratihira.
mijil abhava mahömhöm tuṣṭāṅher iṅ alun-alun.
laras arĕja si kiṅkiṅ hrū kambaṅ si vĕlas-arĕp.
lihaṅanira sumaṇḍiṅ mvaṅ vadva turida lulut.

3. Meanwhile Kāma had succeded in taking leave from his beloved. He appeared with lustre, as others assembled and he waited patiently in the square in front of his palace. His fine bow was called Sorrowful and his arrows of flowers Pity. Attendants stood by him, with his corps of Love and Devotion.

4. rathanira lĕṅĕṅ endah salvir niṅ sĕkar inayu.
rinavis i sĕmi niṅ jriṅ rĕṅganyāsana-salaga.
tinali-gajah akĕmbaṅ rambutniṅ hata katirah.
dhvaja makara riniṅgit muṅgviṅ pādapa kumĕlab.

4. His fine chariot, rich in lustre, was made of manifold strung flowers with fringes of young *jĕriṅ* leaves; the decoration was of *asana* buds. Finely braided *katirah* flowers formed garlands[1], hung crosswise. The fluttering dolphin banner was planted beside the *variṅin* tree.

[1] The word *hata* is not clear.

5. tĕlas arĕpat ilir niṅ saṅhub varṇa kuda putih.
talinira kilatiṅ truh sākṣāt suntagi kanaka.
pavana mirir anampar himpĕr sārathi ginĕlar.
palu-palunira pantĕs luṅgah niṅ gaḍuṅ umure.

5. Everything was ready. The floating clouds were the white horses (of Kāma's flower-chariot). Flashes of lightning of rain served as reins, looking like golden ribbons. A soft breeze played the role of a charioteer to whom the plan had been entrusted. A long, hanging *gaḍuṅ* tendril formed the graceful whip.

6. krama lumaku sirosön mvaṅ sakveh saṅ aśaraṇa.
rĕṣigaṇa paḍa maṅkat len vidyādhara maṅiriṅ.
tiga-mata sira muṅgah ṅkāne rĕṅga gajapati.
pinaka-mukha lumampah sarvecchāṅlayaṅ aṅalor.

6. When everything was ready, Kāma left with those who had taken refuge in him. The multitudes of ṛṣi's left in the company of vidyādharas. Indra mounted the decorated (tent on) his decorated elephant. As the advance vanguard, desires floated off to the southern direction.

7. smarabhavana kalalvan gaṅgātīra huvus adoh.
asĕmu hĕlaṅ anampar vörniṅ deva-rĕṣigaṇa.

pasir atiśaya lĕṅlĕṅ gātranyān vahu kaparĕk.
kadi gunuṅ apalayvan ryak-ryaknyāgrĕt aṅavatö[1].

7. They had left behind the residence of Kāma and were far removed from the banks of the Gaṅgā. The floating of the gods and ṛṣi's was to be compared with the flight of kites. They approached the beach of a delightful clear sea, whose waves followed each other and made one think of onrushing mountains.[1]

[1] The word *aṅavatö* is not clear, unless one reads *aṅavatĕk;* the long ö is then in place of *ĕ* and the first *k* of the two *k*'s that would follow. *Aṅavatĕk* of *vatĕk* can mean 'in groups=regularly'.

5.8. karaṅ aṅuṅaṅ apañjaṅ paṇḍan-joṅnya kadi tulis.
lagi pinara-parāniṅ saṅhub yan paṅariṅ-ariṅ
hana kadi liman adyus vuṅkalnyāṅgarĕgĕs aköm.
lĕṅĕṅ inasuhan iṅ ryak sarvecchā maṅupuk-upuk.

8. There they found long rocks, hanging over, with *paṇḍan-payuṅ* as if painted on them. The spray stayed clinging on to them as if at rest. There was a piece of rock like a bathing elephant, plunging himself quietly in the water. It was a charming scene, the way he was washed by the waves while splashing.

9. hujuṅi karaṅikākrĕp suṅheṅ śaṅkha niṅ amayaṅ.
savaṅan asavayan lvah kraṅnyāharya nilamiti.
agĕr-agĕr aṅurambat lvir luṅsir sinĕkar urā.
kadi suji sinalaṅsaṅ luṅgahnya marĕki latuh.

9. There was a mass of coral-reefs with many peaks, standing besides each other, looking like the tips of conches in wayang play. The mouth of the river changed water (with the sea). The shellfish...(?) The pudding-plant climbed up (meandering) and made one think of a variegated flowery curtain, while the sticks between the seaweeds were to be compared with embroidery stitches.

10. baṇava rusakan ālā ṅkāneṅ nūṣa lĕyĕp adoh.
jarupihika humaṇḍĕm rĕṅkāvuk huvus ananā.
layar anisih anuṅgul runtiṅ lot aṅavay-avay.
marahakĕn ilaṅāniṅ baṇyāgālara kajahat.

10. A wreck of a boat lay there, battered, far away on an island. The keel lay in the sand, shattered and mouldered. The torn sail lifted itself high up, fluttered continuously in the same direction, (as if) constantly winking as a token that the merchant had gone, unfortunately dragged away (by the waves).

11. nya parahu niṅ amañciṅ mandrāpan layat alalĕh.
iniṅĕt-iṅĕt iṅinte tan pendah balu-baluhan.

hana kadi sirarāk iṅ kentar de niṅ aṅin alon.
asĕmu sadak aṅumbaṅ siṅsal tan hana riṅ gĕluṅ.

11. Well, there were also boats of anglers that floated away slowly and quietly. When one peered at them they made one think of fisherman's floats. Some looked like dry leaves floating along on soft wind; (or) they were to be compared with floating pins that had fallen from the chignons.

5. 12. i tĕṅah udadhi lĕṅlĕṅ bāhitranya maṅajava.
inavara tĕkap iṅ truh kahrĕt de niṅ ivak agöṅ.
kaputĕr i tĕlĕṅ iṅ vvai hetunyān palabu-labuh.
hana puhavaṅ amūjānambat hyaṅ maṅasih-asih.

12. In the middle of the delightful sea one saw a fast-sailing boat. She was overtaken by the wind and was forced to a standstill by a big fish. The boat wrecked, adrift in the wild waves; therefore they threw the cargo overboard. The captain prayed and begged the gods for mercy.

13. avicarita laṅön iṅ lod sāmpun kahalivatan.
suravara paḍa māgyā ton taṅ meru vukir agöṅ.
kadi bhuvana tinumpaṅ lvir liṅgānĕsĕki laṅit.
saphala sira pakö niṅ brahmāṇḍāgamādhinātha.

13. No more telling about the charms of the sea, already left behind. The important gods hurried to see the great Meru mountain. It was like worlds piled up or a Liṅga pushed against heaven. Rightly it is (called) the axis of the universe, the Lord of āgamas.

CANTO 6

1. ḍatĕṅ nikāṅ deva kabeh samasta.
rikāṅ mahāmeru vukir viśeṣa.
katon tikāṅ darśana darśanīya.
sabhā bhaṭāreśvara saṅ kinārya.

1. When the gods had come together on the mighty mount Meru they saw a spectacle that was worth seeing: the place of the god at whom they were aiming.

2. manah nikāṅ manmatha mākusāra.
ri siddhaniṅ prārthana saṅ vatĕk hyaṅ.
manahnireṅ tvas kadi sāvalepa.
nya mārganiṅ vighna magöṅ kapaṅgih.

2. Kāma was certain in his heart that the plans of the gods would be crowned with success. Inside he felt reckless. By doing so he exposed himself to great danger.

6.3. kětug tikāṅ parvata guntur agra.
hudan rivutpāta jalapravāha.
gĕlap halisyus pĕtĕṅ aṅhalimpuṅ.
gĕrĕh gumĕntĕr saha bāyubajra.

3. The mountain rumbled and burst, it rained, the storm broke loose and a torrent arose. Lightning flashed, the wind whistled and it was pitch dark. Thunder roared, accompanied by wind and flashes of lightning.

4. paghāṣa niṅ vuṅkal avantah atri.
dudū ṅ salumbuṅ kadi simban osyan.
inuṇḍakĕn de niṅ aṅin pracaṇḍa.
rĕbah rubuh pārśva pukah kayunya.

4. Deafening was the grating of stones against each other. Some were of the size of a barn, that moved to and fro like garlands, thrown in the air by the heavy wind. The slopes fell and trees were truncated.

5. ikāṅ vatĕk hyaṅ paḍa ghūrṇitārĕs.
tĕkap niṅ utpāta maṅāladeśa.
hyaṅ indra tan dhāraka śokabuddhi.
gajahnirerāvaṇa tanpa sāra.

5. The gods were very frightened by the heavy weather that overtook them. Indra could not keep his foothold and was discouraged. The strength of his elephant Airāvaṇa gave away.

6. saṅ ārya puṣpāyudha dīnacitta.
hilaṅ tutur niṅ hati tan pajīva.
rathārurah puh makaradhvajanya.
kadi pva mājar hana durnimitta.

6. The noble bearer of the flower-arrow was struck down. He was totally dismayed and desparate. His chariot was smashed and his standard was broken, which was a bad omen.

7. prabhāva niṅ rākṣasa riṅ himādri.
ṅaranya nandīśvara rudra-dāsa.
lavan mahākāla vĕkā-vibhūti.
paḍāṅĕmit dvāra pakon bhaṭāra.

7. (Thunderstorm was the result of) the power of the giants on the Himalayas, named Nandīśvara the servant of Rudra, and Mahākāla the son of Vibhūti. They had to guard the entrance as ordered by Śiva.

6.8. ikāṅ vatĕk deva kabeh pva mūrkha.
harĕp ri vandhyā samādhī bhaṭāra.
ndatan pamaṅgalya ni devapūjā.
na kāraṇanyān panulah mamighna.

8. The gods were indeed crazy (that they) wanted to wreck the samādhi of the Lord. Besides, they had not worshipped the god, as is proper. Therefore (these giants) punished and thwarted them.

9. siraṅ vatĕk paṇḍita sapta paṇḍya.
paḍāmaṅun rakṣaṇa riṅ śarīra.
vrĕhaspati vruh rikanaṅ nimitta.
vavaṅ maṅuccāraṇa mantra siddhi.

9. The seven learned saints were now prepared to protect their bodies. Bṛhaspati, who knew the cause (of the troubles), pronounced an infallible mantra.

10. hilaṅ tikāṅ varṣa marĕn gĕrĕhnya.
tatas pĕtĕṅ tan hana mātra śeṣan.
katon tikaṅ rākṣasa mrĕtyu-rūpa.
paḍāṅagĕm daṇḍa sĕḍĕṅ pracaṇḍa.

10. The rain stopped and thunder became silent. The darkness had totally passed. The giants, who were like the gods of death, appeared with terrible clubs in their hands.

11. munīndra saptāṅabhivāda mantra.
yathāgamāṅarghya sireṅ śivāmbhā.
kaharcananyeṅ lagi yeka pinrih.
samarganiṅ siddha manĕmva sādhya.

11. The seven sages greeted (them) with mantra's. According to the scriptures they paid homage with Śiva's water to both the doorkeepers. They took care that both were honoured according to custom, so that they could attain their goal.

12. tĕlasnya kākarṣaṇa kālih atvaṅ.
pinivruhan denira riṅ sva-kārya.
ri hetu niṅ prāpta rikiṅ vanādri.
umaṅguh aṅhayvani śīghra luṅhā.

12. After both (the doorkeepers) had taken pity, they showed friendliness. They were informed by the gods about the purpose of their coming to the forest-mountain. They showed their approval, wished them luck and withdrew quickly.

6.13. saharṣa tekāṅ surasaṅghya tuṣṭa.
ri sāmpuni vruhnya rikāṅ kinārya.
paḍāturun siddha niṅ ātmarakṣa.
adrĕśya mrĕtyuñjaya-mantra śakti.

13. The multitudes of gods were delighted and cheerful, when they knew what they had to do. They invoked blessings for self-protection, by the invisible and infallible mṛtyuñjaya mantra.

14. pĕsat niraṅ manmatha śūnyāmārga.
pratiṣṭha muṅgviṅ ratha megha-vāha.
ikāṅ vatĕk deva paḍāṅiriṅ doh.
atĕn manontona lavan mahārṣi.

14. Kāma flew through the sky along the invisible way, seated on a chariot that was borne by the clouds. The gods followed him at a distance. They and the sages wanted to see him (act).

15. katon ta saṅ hyaṅ hara nīlakaṇṭha.
i sor nikāṅ darśana tuṅgu śaṅkha.
sĕḍĕṅnirālambana sūkṣma-buddhi.
taṅan parĕṅ muṣṭi nirātalaṅkup.

15. Now Śiva, the blue-necked one, become visible under the darśana tree, with his conch, in (a state of) total super-consciousness. He held his hands one upon the other in the meditating posture[1].

[1] Its picture can be seen in *Nederlands-Indie: oud en nieuw* 1924-1925:22.

16. ndatan vavaṅ sāhasa saṅ masādhya.
mulat katīkṣṇan hati mogha matvaṅ.
maṅañjalī pāda bhaṭāra mamvit.
mupākṣamākĕn gatiniṅ śarīra.

16. But the waylayer did not attack him immediately. He was struck when he beheld the Lord. He felt awe within and therefore he made a *sĕmbah* to the feet of the Lord, to seek permission and to excuse himself for what he would do.

17. "bhaṭāra sĕmbah ni patikta nātha.
si kāmadevāṅapakāra nīca.
ndatan panĕmva griṅ upadravāgöṅ.
namo harāyāstu jagaddhitāya."

17. "O Lord, (accept) the homage of your servant, O king, of the lowly Kāmadeva who acts vilely. May no illness or heavy punishment strike him. Salutation to Hara, for the welfare of the world."

6.18. tĕlas nirāmurṣita maprayoga.
samādhi saṅsipta viśeṣa śuddhi.
larap tikaṅ sañjata sarva puṣpa.
pasambuṅ iṅ tāman aveh kalaṅvan.

18. After he had paid him homage, he indulged in a pure and powerful but brief samādhi. Weapons, in the form of all kinds of flowers, gifts from the garden that evoked charm, appeared suddenly.

19. laras nirāgöṅ śatapatra-nāla.
r alap lavan hrū salagādvitīya.
turī kucupnyārĕja piṇḍa danta.
minuṣṭi himpĕr panah ardhacandra.

19. He took his great bow of lotus flowers in his hand, with the unequalled arrows of flowerbuds. He used the fresh young flowers of the *turi,* looking like tusks, as halfmoon arrows.

CANTO 7

1. sampūrṇa lumĕpas ikaṅ ardhacandra-salagāṅarah-arah i hati.
ndan vyartha kasĕpĕr i jaṭā bhaṭāra kadi bhūṣaṇanira vĕkasan.
saṅ hyaṅ smara muvah amanah sireṅ tarahudan sa-varayaṅ apupul.
tanpa myati ri saṅ asamādhi mampir i kapö sahaja kadi sadak.

1. Beautiful flowerbuds as halfmoon-arrows flew through the sky directed at the heart (of Śiva). But they missed their goal; placing themselves in the headdress of the Lord they subsequently became his finery. Kāma once again shot lotus flowers, that formed a bundle of arrows. They did not hurt the ascetic but flew to his ears so that they became his ear-decorations.

2. āścarya manasija tumon ikāṅ sa-pamanahnira paḍa kahilī.
sambut sa-hana-hananikāṅ sĕkar pinaka sañjatanirasumaji.
jrahniṅ kanigara kuměñar pañakranira sāmpun umidĕr i taṅan.
śīghrān mĕsat asĕmu payuṅ kuniṅ kahabalaṅ kadi vulan adulur.

2. Kāma was amazed when he saw that everything with which he shot was lost. He took up all the flowers that were in the vicinity to use them as weapons. Shining sunflowers that were proudly displaying themselves he used as discuses, that took a turning movement in his hand. They shot like yellow *payuṅs* that had been flung away, or like moons that followed each other.

3. cakrānaravata humilī sakeṅ tamuduhan kusuma-śara vara.
tanpāṅkura kadi tatur ĕndĕp-ĕndĕp asuluṅ-suluṅ atali-tali.

ndā tan vighani sira bhaṭāra tan rĕńĕ-rĕńön ginurumuń inirup.
trāsa ń kanigara sa-crĕmin tibāsĕmu tareń pinaka rukuhira.

3. Continuously the discuses flew from the fingers of the excellent Kāma, (the flower-disks that were) without stems, blinding as if they were made of gold; like flying white ants that mark off lines (in the sky). But immovable was the God, who was not concerned that they shot at him from all sides, and showered him (with arrows. The sunflowers were torn to rags like shattered mirrors...[1]) and then formed his veil.

[1] I don't know what *tareń* is.

7.4. kontā sarasija kumucup huvus hinĕlaran kayukanaka-sĕvö.
moghātĕka pinaka kaluń-kaluńnira jagatpati kadi minaha.
mvań tomaranira kucupiń kuriñjĕm aluńid kadi curiga sińi.
sumrāk tĕka lukar asirat-sirat masĕmu vīja rumakĕt i jaja.

4. Arrows of waterlilies, provided with young leaves of the gold-tree as feathers, flew quickly through the sky. Arriving at their destination they became the neck-ornament of the Lord of the World, as if they were intended for that purpose. And his javelin, an opened *kuriñjem*-flower, was as sharp as a pointed kris. When hitting it spread a scent and dissolved and splashed as if it were yellow-made rice, that stuck to Śiva's breast.

5. kandarpa kadi kavigaran sirāmanah amet kira-kira bişama.
hrū tīkşņa rinĕgĕpira nāgapuşpa-śara pāśa rinĕcĕp inańit.
cūlanya dalima kumucup sisiknya sĕkariń ryak ańivak agalak.
huntunya kañiri-salagāliḍah vĕlas-arĕp mińis ańalad-alad.

5. Kāma became angry, shot his arrows and thought of a dangerous scheme. He took an arrow of *nāgasari*-flowers, that were braided ingeniously to a snake-ribbon with pomegranate flowers as head-jewel and wave-flowers as scales, the whole looked like an enormous reptile. The *oleander* flowers formed the sharp teeth and the flaming tongue was made of *meewaar* flowers.

6. nāgākrĕti kusuma lĕpas ri tambańi laras manasija śaraṇa.
ńkā rodra kavilĕt i-y-avak bhaṭāra sumavit pinaka savitira.
sambut varayańira puḍak vinimba cucukiń garuḍa paḍa-paḍa.
sārinya kumusuh ańabab sumār tuvi sĕḍĕń mańap arińi-rińi.

6. The snake-arrow, made of flowers, flew from the string of the bow of Kāma, support (of the gods). Then it coiled around the body of the Lord and became his loose-hanging caste-cord. (Kāma) then took his arrow of *paṇḍan*-flowers that had the perfect the form of Garuḍa's beak. The pollen dashed out like breath that expands itself while (the flower) opened itself with the little thorns as teeth.

7.7. hrū ciṇḍaga lĕpas i bhaṭāra sātmya kadi kuṇḍalanira tumatiṅ.
hyaṅ śaṅkara sira kadi hinyasan kadi rakĕt saji hinuvusakĕn.
lvīr arca lagi sinavuran sĕkar kadi tulis ratu vinurivuri.
āpan sa-pamanahira manmathāmuvuhi rimbit amuhara halĕp.

7. Two arrows of *ciṇḍaga*-flowers hit the Lord at the same time and became his hanging earrings. In that way Śiva became decorated like a completed sacrificial image. He was like an image at the moment it is scattered with flowers, or like a painted portrait of a king to which the finishing touches have been put. Because everything Kāma shot at him increased his lustre and formed his beauty.

8. saṅ hyaṅ kusumaśara saranta saṅśaya ri tanpa ṅani panahira.
mvaṅ sañjatanira sa-lĕpasnya tan hana bisāṅlarani daṅu-daṅu.
maṅke pinanahakĕnire hyaṅ īśvara tayāṅgariti hatinira.
„hāh nirguṇa takari gatiṅku tan sa-hinarĕp-harĕpiṅ aśaraṇa".

8. Kāma became impatient and desperate, because his arrows did not hurt (the god). And, once they were shot, his arrows were no longer potent, (while) formerly they (always) caused love. Now the arrows were shot by him at the Lord but none of them scratched Śiva's heart. "O, I am unable. I do not (live up) to the expectations (of the gods, who) have taken refuge in me." (Thus Kāma thought to himself.)

9. krodha hyaṅ atanu ri bhaṭāra tan hana vikāranira vinulatan.
rĕp dhyāna ta sira vĕkasan yumoga para-rāmya ḍatĕṅ anuluṅa.
riṅ sakṣaṇa tĕka sumaput laṅöni lĕṅĕṅiṅ rĕtubala maṅasut.
rĕm-rĕm dumadak aṅujivat kilatnya ḍatĕṅ amraṅ anavat aṅani.

9. Kāma became furious when he saw that the god had remained unhurt. *kts* (?e.w.), he finally made a samādhi in which (by means of his) supernatural power, he caused all that was charming to come to his help. Immediately the splendour full of lustre of the army of the season came to surprise and surround Śiva. Suddenly the clouds attracted (Śiva's) attention, while the flashes of lightning came to cut, strike and pain (his heart).

10. senāpati rĕtu madhumāsa kartika basanta gumuruh aṅasut.
salvirniṅ amuhara raras samāṅrĕbahi rāmya sama-sama sumār.
kapvāṅhabĕti sĕmi sirirnikāṅ aṅin anūb sĕkar aruñu-ruñu.
kīrṇa ṅ rĕmĕṅ asira-siran ririsnya paḍa tan bĕsur aṅarah-arah.

10. The generals of the season, Madhumāsa, Kārtika and Vasanta, clamourously made an attack. Everything that can move the heart overtook (the god) at the same time with charms that were spread everywhere. The soft blowing wind stroked him with young leaves and blew through flowers, displayed everywhere. The clouds spread themselves in groups, while the soft winds moved (him) very much.

7.11. sāmpun tĕka sahananikāṅ kalaṅvan atulumbu manitiri patĕr.
hyaṅ manmatha śaravara pārijāta rinĕgĕpnira muvah aṅayat.
hrū sparśa-viṣaya pamaṅan ya rūpa rasa gandha vacana kalima.
sāmpun rinatus inabhimantra campakamayāluṅid iṅid-iṅidan.

11. When the charms had all come together and the thunder made itself audible continually, then Kāma took his excellent arrow of a *pārijāta*-flower and levelled his bow. He shot his viṣaya-arrows: feeling, sight, taste, smell, and as fifth sense hearing; these were very sharp arrows, made of *campaka* flowers that had (previously) been covered with incense and spells.

12. mrik taṅ jĕnu viṣanikanaṅ panahkusuma pañcaviṣaya dinĕlö.
ākarṣaṇa hrĕdaya manoharāṅiriṅi bāyu bhujaga rinĕgĕp.
muntab taṅ asana kalavan vuṅū ri pamalĕsnya kadi gunuṅ apuy.
śīghrān lĕpasakĕn i bhaṭāra tan ḏva maṅĕne hatinira tumaneĕm.

12. Fragrant *boreh* formed the potion of the flower-arrows that represented the five areas of the senses. (At the same time) Kāma took arrows that moved the heart and caused a person to assume a pleasant mood; a (soft) wind accompanied the snake (arrow). At his second attack the *asana* and *vuṅu* flowers flamed like a mountain of fire, quickly he shot these at the Lord who — it could not be otherwise — was struck deep in the heart.

CANTO 8

1. saṅ hyaṅ śambhu sira kĕneṅ panah kalĕṅgak.
mūrchā tanpa biṣa sirāturū lumĕṇḍö.
sākṣāt svapnanira katon girīndra-putrī.
muṅgviṅ paṅkvanira miṅiṅ rusak tikāṅ ken.

1. Śiva was hit by the arrows and fell backwards. He was faint, helpless, and fell into a deep sleep. In his dream he clearly saw Umā, the Daughter of the Mountain in his lap, graceful, her dress accidentally loosened.

2. saṅsiptāvuṅu sira saṅ sĕḏĕṅ kĕneṅ tvas.
kontā riṅ viṣaya haneṅ manā humaṅgĕh[1].
rodrāṅrĕs dinavutireṅ samādhi-rāja.
pyah tībrā tĕkan i ḏaḏā hilī-nikāṅ luh.

2. Thus Śiva, who had been struck in the heart, woke up with the viṣaya-arrows piercing his heart. He pulled them out with much pain by means of an important samādhi. He felt moved inside and tears streamed down his breast.

[1] for *manah humaṅgĕh*.

8.3. āścaryāmbĕkira bhaṭāra nīlakaṇṭha.
eṅas prokṣaka muliṅaṅ mulat manolih.
ton hyaṅ manmatha maṅayat panah maṅinte.
prāyāṅlūda kavigaran sĕḍĕṅ sudhīra.

3. The Blue-necked One was amazed and looked around continually. He saw Kāma stretching a bow and aiming at him wanting to hit (him) for the second time with recklessness and daring.

4. "hah kāmādhama gumave hatiṅku śīrṇa.
ndā nāhan ta ya rumĕgĕp larasnya len hrū.
dhik nīca nya tan atakut rike gĕlĕṅku.
tan vriṅ śīla salah ulah kaṭuṅkabuddhi.

4. O, this evil Kāma has shattered my heart. Look, he is still has a bow and arrow in his hand. Well, shame, how vile, he doesn't fear my wrath. He was no manners, acts wrongly and is untrustworthy by nature.

5. āhah niṣphalani tĕkapmu mapravrĕtti.
tan vriṅ tvaṅ kuhaka riṅ aṅgĕgö samādhi.
tan mithyān madana ya vighnaniṅ kamokṣan.
bhaṅgāpakrama katuluy kadurjananmu.

5. O, O, what you do is in vain. You do not know politeness and you act improperly towards someone who is lost in prayer. Certainly, O Kāma, I will punish you in the hereafter for your audacity and vile action. Your evilness has exceeded the permissible.

6. sampemvi ryaku kadurus dahat halanya.
yekāṅdadya lara magöṅ mĕne tĕmunmva.
saṅsāran-ku phala-phalamva dūra hātmva".
liṅ saṅ hyaṅ tĕka varayaṅ-niraṅ smarāṅlūd.

6. Your disdain towards me had gone too far, which is indeed, reprehensible. This will be the reason that now you will experience great misery. I will make you perish in saṁsāra as a result of your lack of respect (towards me)." Thus spoke Śiva. Kāma's arrow hit him once again.

7. krodha hyaṅ paramaśivāṅadĕg saroṣa.
icchānantara tumuluy trivikramāgöṅ.
krūrābhairava manĕṅah riṅ antarīkṣa.
vvilniṅ vvil dĕṅĕn atakut mulat kagöman.

7. Then the exalted god Śiva raised himself incensed. Without difficulty he took

at once his enormous Trivikrama-form. Grim and terrifying he placed himself in the `middle of the air. (Even) the demons of demons and ghosts looked at him frightened and trembling.

8.8. rudrākāra lima śirahnirāprameya.
bhinnārambut alimunan sumöñ rumëmbe.
lvir megha pralaya haturnya n ekël avyaṅ.
kādbhūtāruñu-ruñu taṅ taṅan sahasra.

8. He developed himself into his Rudra-form, with five immense heads, entangled hair, shining and dense like the clouds during world-destruction. Terrifying (he put out) his thousand arms all around.

9. candrāditya savaṅikāṅ matārdha midër.
gambhīrāhiruṅ adalëm guhā paḍanya.
sākṣāt mrëtyu tutukirāsalit sihuṅnya.
gumrut lot amijilakën gëlap halisyus.

9. His eyes were like moons and suns, standing in a row and forming a semi-circle. His nostrils were (wide) and deep like caves. His mouth with the sharp tusks was like (the gate to) death. By gnashing his teeth flashes of lightning were produced and the wind blew continuously.

10. himpër parvata savalāṅga dīrgha pāda.
sandhyā varṇani vuluniṅ havak pralamba.
salvirniṅ bhuvana kadāha mogha liṇḍū.
māmbëk lvir bubula tëkapnirān lumampah.

10. He was like a mountain (with arms) and legs on both sides; the long hair of his body that were hanging down were to be compared with twilight. In every piece of ground on which he placed his foot the earth shook; (the earth) reeled as if she would tear under his footsteps.

11. kāla hyaṅ śiva maṅaděg vivrëddha-deha.
yatna hyaṅ smara maṅave ri saṅ hyaṅ indra.
doniṅ syaṅ haturakëne bhaṭāra-nātha.
āpan maṅkana paṅucap hyaṅ indra ṅūni.

11. When Śiva was standing there with his (awfully) formed body, Kāma was on his guard and called Indra to him. The purpose of this calling was that Indra would inform the Lord (of the facts of the case). Because thus Indra had promised.

12. maṅke pve ḍatëṅi gëlëṅ triśūla-pati.
sakvehniṅ suravarasaṅghya yatna luṅhā.

kapvāṅhöt avĕdi katona de hyaṅ īśa.
aṅlampū ta sira ṅ anaṅga duhkha mātya.

12. Now that Śiva had become wrathful, the multitudes of gods fled out of caution. They went to hide themselves, because they were afraid of being seen by the Lord. They acquiesced in the belief that Kāma would die a painful death.

8.13. saṅ hyaṅ rudra variṅutĕn ri puṣpa-cāpa.
kālāgni pramukha mijil sakeṅ trinetra.
nirdhūmāka ṅarab-araḃ kabhinna-bhinna.
lvir saṅhāra luměbura ṅ trilokasaṅghya.

13. Rudra became angry with Kāma. From his third eye the awful fire of world destruction appeared, that flamed without smoke and intimidated like the world destructor who seeks to destroy all the three worlds.

14. maṅkin vrĕddhi dilahikāṅ apuy pradīpta.
lvir digdāha mĕtu sakeṅ tutuk bhaṭāra.
len saṅkeṅ iruṅ i sihuṅ sa-meru muntab.
durgrahyān mubur aṅasut gĕrĕhnya ghora.

14. The flames of the lightning fire increased all the time and appeared like the heaven-burner from the mouth of the Lord, his nostrils and tusks: it was as if all of Meru was ablaze. The uncontrollable fire caused overwhelming destruction amid great thundering.

15. saṅ hyaṅ kāma sinaputiṅ viṣāgni rudra.
prodbhūtātĕka kumutug malad riṅ aṅga.
mĕlkah tāṅ avak ananā tĕkeṅ laras hrū.
utvat mār jariji pĕgat hilaṅ kukunya.

15. Kāma was enveloped by Rudra's poison-fire, that approached, terrifyingly, it flamed and blazed about his body, it burst. His bow and arrows were destroyed by it. The muscles *(utvat)* dissolved and the fingers, from which the nails had already fallen, scorched.

16. ndā tan māti tan ahurip saranta duhkha.
saṅsārāmalaku tuluṅ sireṅ vatĕk hyaṅ.
aṅreṅān inigit-igit riṅ anta-bahni.
lot mānaṅ mĕkĕh anaṅis ratih katrĕṣṇan.

16. But he was neither dead nor alive: he had to endure constant suffering. In his torture he asked the gods for help. He moaned with pain because of the fire of death. Continually he lamented, sighed and cried to manifest his devotion to his beloved.

17. „māskvinduṅ saṅ ahayu kāri śokacitta.
tiṅhal teryaku pinatī papan vatĕk hyaṅ.

taṅguhteṅ hulun aṅědö ḍatěṅ phalanya.
tan mithyāku kagěsěṅan těkap bhaṭāra.

17. "My jewel, my dearest beautiful one, who is left behind sorrowful, do look at me. I am being killed by the gods in foreign parts. Your pressing warning to me now bears fruit. Indeed, I am burnt by the Lord.

8.18. dyah ndin peta rari huripku ṅūni pūrva.
tan lvir hyaṅ hulun ari denikāṅ viṣāgni.
dyah tāsih mah aku siram gěsěṅ hatiṅku.
ṅke riṅ parvata věkasiṅ hulun kapāpa".

18. Princess, where would you, O my dear, find my previous life? It is as if I am no god, trinket (now I am being burned) by the poisonfire. Have pity on me, O princess, pour water on my scorched heart. It is here, on this mountain, that I endure this adversity."

19. nā sambat kusuma-śarānavak saṅ antěn.
kasyāsih duvěg inubār iṅ uccabahni.
icchā saṅ hyaṅ i sira tan vavaṅ paratra.
deni bvatni gělěṅire su-matsya-ketu.

19. Thus Kāma lamented, while calling his spouse; during his burning by the divine fire he was highly pitiable. The Lord (on the contrary) was pleased that he did not die soon. Because of his great wrath Kāma (had to) suffer for long.

20. himpěr kiṅkara-pati saṅ hyaṅ adrirudra.
vruh riṅ duṣkrěta-kara yan pareṅ adharma.
saṅ hyaṅ manmatha dumilah sěḍěṅ dinagdha.
lvir pretādhama tinibākěniṅ yamāgni.

20. Śiva is like the lord of justice (and of hell). He pays attention to evil actions as well as to inclinations that are contrary to dharma. Thus the flaming Kāma, during the time he burned, was like an evil soul that is thrown into the fire of hell.

21. kūt māryākuniṅ ahirěṅ sayat vulunya.
rāh nityomětu kumitik brěběs vuduknya.
akrūtan taliṅa gěsěṅ těkeṅ utěk mvab.
indrāniṅ mata cumiṭas sakeṅ kapāla.

21. His skin was no longer of a yellow colour, but turned black, and the hair fell out. Continuously his blood came out boiling while the fat melted. Shrivelled up and scorched were his ears; his brains boiled and his eyeballs popped from his head.

22. ndah maṅkāna ta pamalěs bhaṭāra rudra.
kesyan daṇḍavadha pamigraheṅ asampe.

hyaṅ puṣpāyudha tinasak maṅĕntak-ĕntak.
kaṣṭātyanta dadi linūd sireṅ triśūla.

22. That was Śiva's revenge. (Kāma) had to endure capital punishment as a penalty for his audacity. He was roasted by the fire and had to suffer a long time. The most unfortunate thing was, that afterwards he was struck by Śiva's trident.

8.23. sāmpun hyaṅ madana pějah mĕsat hyaṅ ātmā.
sadyotkrānti pinaka mārganiṅ pralīṇa.
nistrĕsṇā taya hiniḍĕp taya ṅ kapaṅgih.
svaṅ (ṅ)lampvāmbĕkira kavalya bhāvacakra.

23. Thus Kāma expired and his soul suddenly flew up (to heaven). This is the way to death. There is no (more) attachment; nothing is to be seen or found. Only a few people hold on to the belief that (once) they will be born again through the power of the wheel of rebirth.

CANTO 9

1. atha ri tĕlas bhaṭāra kusumāyudha tanpa bisa.
gumuruh avū saśoka para rāmya sĕsök sumaput.
rĕtu madhumāsa kārtika basanta tĕkāmiḍara.
kadi kalaran patĕrnya kumĕtĕr kaharan taṅisa.

1. When Kāma was lifeless all the charm-spirits become sad, they came together and wailed. The (genies of the) seasons, Madhumāsa, Kārtika and Vasanta came to pay a visit of condolence. The thunder, that droned as if of sorrow, was to be compared with weeping.

2. sĕkar akuśātĕbĕṅ kapavanan makĕdal-kĕdalan.
aṅalik-alik miděr taḍah-asihnya masambat asih.
camara mure miṅĕl kaṅĕlihan sĕmi kapva gupe.
riris asĕnĕb lumuh titisikāṅ bañu lot makĕcap.

2. The flowers lay everywhere on the ground; (as if of grief) they blew in the wind. The *taḍahasih*-birds fluttered around and piped, sighing out of pity. The young needles of the pine-trees hung limp, coiled up, without sap. It was raining darkly, the waterdrops were to be compared with tears and (the pattering of it) with unceasing sobbing.

3. praśama tĕkaṅlavad lĕṅĕṅikāṅ vukir aṅrurubi.
pisaṅ alas iṅ juraṅ carunikā n ananā ṅ hujuṅan.
umuni manuk garantuṅika lot ta tĕkap lumari.
ḍatĕṅ aṅuyūyva tanpa pĕgatan panuliṅniṅ ĕpiṅ.

3. The charm-spirits of the mountains came together to mourn, and provided a

shroud. In the ravines, the wild *pisaṅs* with their torn leaves formed the sacrifices. The singing bird represented the gamelan (players) who had hurried to pay honour; (to this belonged also) the continuous noises of the tree-beetles.

9.4. kayu-ragas iṅ gĕgĕ kapanasan sumarī pĕjaha.
vvadi halalaṅnya yāněvĕk avaknya katon sumusuk.
gaḍuṅ umulur lumuṅ kaṅĕlihan sinavatniṅ aṅin.
lĕṅĕṅ alabuh juraṅ kucupiṅ er-tali riṅ paraṅan.

5. kavĕlas-arĕp latāvalu-valū kavĕkas riṅ alas.
huvus aparas-paras lvahika śuddha mabaddha limut.
paḍa vanavāsa lampahi kidaṅnya mareṅ lvahika.
śuci tĕka riṅ vulañjar i kupit paḍa tanpa jalu.

6. turun-asihiṅ vanāntara nahan prasamāmahayu.
ri śava bhaṭāra puṣpaśara dīna sĕḍĕṅ dumilah.
tucapa ta saṅ hyaṅ indra varapaṇḍita kapva kavĕs.
mulat i bhaṭāra rudra kadi rākṣasa sāhasika.

6. (All the vegetation and animals) in the wood had pity; thus they together took care of the body of Kāma that had burned so pitifully.

Now we discuss Indra and the important scholars. They were afraid when they saw Rudra who was like a fierce demon.

7. avĕnĕs alök śatakratu harĕp mulihāṅavaśa.
avĕdi katona saṅśaya ri jīvanirān kahavā.
„atanu pinucca denira huripku viśeṣa huvus".
tan avĕdi sĕṅgahĕn druhaka mithya ri śabdanira.

7. Indra was pale and defeated, wanting to go home at any cost. He was afraid to be seen (by Śiva) and feared that his life would be at stake. "Kāma is tortured by him, ah, well, at least I will have some purpose to my life". (Thus he thought); he would not be afraid if called a wicked word-breaker.

8. dadi bhagavān vrĕhaspati marĕk mavuvus ri sira.
umaḍĕmi rĕs hyaṅ indra kadi tan valuyāmatiha.
„suravara he śacīpati haliṅ kuhiranta harah.
muliha, kaduryaśan dahat ikāṅĕn-aṅĕnta dudū.

8. This was the reason that Bṛhaspati approached and spoke to him, to hearten the terror-struck Indra, who could not regain his presence of mind. "O great god, O Indra, do not be callous. Do you want to return home? What a disgrace! Your intention is unworthy.

9.9. ri patinikāṅ smarāmuvuhi śoka ri buddhi mami.
sipi vita kasyasihnya tuna vandhava tanpa kadaṅ.
kita marikā nimittani hilaṅnika nora vaneh.
palaku-ṅ-asihta marmani sĕgĕhnya kinon vipatha.

9. Kāma's death increases the sorrow in my heart. He is very pitiable, devoid of relatives, and without family. You, and nobody else, caused his death. Your supplications tempted him to go the wrong way.

10. ndya kira-kiranta sātmya ri patantranikaṅ madana.
syapa kari seṅgahĕn kujana dhūrta tĕkapniṅ aji.
ṅhulun athavā surādhipa dinurjana tan hana len.
ḍatĕṅ upavādaniṅ para yadin kita mūr muliha.

10. What do you plan to do now, that will be appropriate to Kāma's death[1]? Who will be stigmatized by the textbooks as being evil, vile? We and you, O Indra, will be considered thus, and nobody else. The blame of the people will fall upon us if you go away, go home.

[1] By slip of the pen in text: *patantra,* but read: *paratra.*

11. rasani vuvus ra-vipra-suranātha ri devapati.
patiniṅ anaṅga yogya tuluṅĕnta papak praśamā.
haturakĕne hyaṅ īśa huripanya muvah palakun.
asiha bhaṭāra śarva patiniṅ smara dohakĕna.

11. My words addressed to you mean (to give expression to the feeling) that it suits all of us without exception, now that Kāma has died, to help him. Let us make the Lord realize that and beg of him that he be called back to life. May he have mercy on us by freeing Kāma from death.

12. tuvi kita mākusāra riṅ anaṅga ya tan kahalā.
manahira saṅ hyaṅ īśvara lumūda sireṅ turida.
tĕlasi pĕjahnya kapva maka doṣa pakonta riya.
parama yadin kitāmati-vareriya tan tuluṅĕn".

12. Besides, you promised Kāma that no accident would befall him (if he occasioned) that the heart of Śiva became inclined towards love. It is your order to him that is to blame of having caused his death. Is it right then if you abandon him and do not help?"

13. vacananiraṅ vrĕhaspati ri vrĕtrajit aṅlarani.
rĕṣigaṇa sapta nārada visiṣṭha parĕṅ mavuvus.
dadi sumahur surendra ri siraṅ para paṇḍya kabeh.
„sa-kira-kira mpu saṅ hulun anūta pakīrtyakĕna.

13. Thus were Bṛhaspati's words and they touched Indra. The group of the seven

saints, Nārada, Vasiṣṭha (and others) pronounced together (the same) words. Then Indra answered all the scholars: I will carry out what you gentlemen judge best.

9.14. iṅĕt-iṅĕtĕn tĕmĕn syapa ya vanya katona tuvi.
umarĕki siṅha sāmpun amati ṅ gaja tanpa sarik.
duvĕg alapāmaṅan rudhira māṅsanikāṅ dvirada.
rarasana riṅriṅĕn variṅutĕn juga jātinika.

14. I am very afraid; who dares, be it only to be looked at, to approach a lion, that has killed an elephant without difficulty; (a lion that) tormented by hunger is busy (drinking) the blood of an elephant and devouring his meat? It must be made acceptable to him, because he is in a state of fierceness.

15. aku mara saṅ munīndra sa-papāti sabhagya tĕmĕn.
mapa kari līṅaniṅ hulun i saṅ rĕṣi yogya dahat.
rinasa-rasan katuhvan ika saṅ smara dīnatara.
abalika rĕp panasnya siha saṅ hyaṅ aveha hurip".

15. As for me, O king of saints, I am unhappy indeed, and yet I feel very happy (by your remarks). What (more) should I say, as you are completely in the right? When one considers the matter, then Kāma is wretched indeed. I hope the heat will be converted to coolness and that the Lord will have pity on him and restore him to life."

16. i tĕlasirāṅucap dadi lumampah adoh adulur.
ḍatĕṅ i bhaṭāra rudra sumuyug tumuluy praṇata.
rĕṣigaṇa kapva yatna manitah śiva-tatva-vidhi.
tumihaṅ adeha-śuddhi gĕlar āsana akṣa huvus.

16. After Indra had spoken thus, they went together a long way to the Lord to whom they furthermore paid honour directly. Multitudes of ṛṣi's fulfilled meticulously the directions (for praising) Śiva's qualities. (After) they had washed themselves they took a sitting posture according to their sects[1].

[1] Text: asana aksa, but read: *āsana pakṣa,* the p is omitted.

17. prathamani mūrti saṅ hyaṅ apatiṅkah iṅ aṣṭadala.
ginĕlariṅ akṣara krama śivāṅga sahāstranira.
japa saha kūṭa-mantra sinamāhita riṅ hrĕdaya.
tĕlas aṅāvāhana stutinireki nihan vuvusĕn.

17. The sublimity of the body of god, which was in the lotus flower with eight calyxes, was explained by making use of the letters in the order of Śiva's body, besides his weapons. The japa's and kūṭa-mantra's were concentrated in their hearts after they had pronounced the invocations. Their prayer was recited as follows.

CANTO 10

1. **„UṄ RUDRĀYA MAHĀTMANE praṇataniṅ bhaktīṅ jagatkāraṇa.**
varṣān uṅguha donikin marĕk i jöṅ saṅ hyaṅ harĕp sanmatan.
saṅ tuṅgal vinuvus rva lot ginaṇanāniṅ paṇḍitārjāhayu.
brahmā viṣṇu maheśvarānupaman iṅ nāpi kitāvak tiga.

1. "Om, the homage of the humble ones is paid to the Cause of the World, to Rudra, the All-Soul. To get the rain (of mercy) we wait upon the feet of the Lord; we want to implore your approval. You, who are known as the Only One, are considered by the good, sincere, wise men, as Manifold! Brahmā, Viṣṇu and Maheśvara are your three forms, bearing no other comparison.

2. **pāt varṇanta linakṣaṇa n lima liner pañcāsya pañcākṣara.**
kvehniṅ pakṣa kita pratiṣṭha dinudū sūkṣmātisūkṣmāganal.
prāṇāpāna samāna bāyu riṅ udāna byāna sākṣāt hurip.
śūnya-dvāra kasiṅhitanta rinĕgĕp saṅ sādhakeṅ antaka.

2. "You are recognized (as existing) in four kinds and five (parts), represented by five heads (symbolized by) the five syllables. Of all the religions you are the object of worship, different (in form) fine, very fine (but also) extensive. Prāṇa, apāna, samāna, udāna and vyāna are you as the five winds, the palpable (forms of the) vital spirit; it pleases you (to reside) at the gate of 'idleness' to which they hold on who dedicate themselves to death."

CANTO 11

1. **mūlajanma kita sāra manrĕṣṭi.**
nāva vindu tĕkaniṅ nava candra.
sapta māsa dadi mānuṣa-gātra.
ndā kiteki sara-puṅ pinakātma.

1. "You are the mighty creator of the becoming of the individual, during (the state of) the nine vindu's, up till that of the ninth month; (the individual) that takes a human form in the seventh month, of that you are the strength-giving soul, the life.

2. **tulya sārathi kitān hana yatna.**
niścalāṅaděg i rĕṅganiṅ aṅga.
vruh ri duhkha-hayuniṅ ratha-deha.
bhāvacakra tikĕlanya rinakṣa.

2. "Your presence is like the presence of a watchful driver who stands motionless in the trunk of the body (as chariot). You see the misfortune and the fortune of the chariot (in the form of) the body. You watch over the revolution of the rolling wheels (of rebirth).

11.3. pañcatāpa paḍa kapva kabhukti.
vyāpakeṅ mrĕta sarisrĕp abhūta.
ṅhiṅ kiteṅ bhuvana kāraṇa laṅgĕṅ.
vruh ri līna-vĕtuniṅ dadi janma.

3. "You enjoy the five (sorts of) tapas, you govern death, you are the all-penetrating essence, that is not created. Only you are the cause of the world, not susceptible to change. You only know (the time of) death and birth of men."

CANTO 12

1. nā stuti saṅ vatĕk pravara paṇḍita vacanapati.
somya bhaṭāra rudra kadi jātinira daṅu-daṅu.
lvir sphaṭikārca tañ cala cāturbhuja saha makuṭa.
śaktini kārcanānira maveh sukha ri hatinira.

1. Thus was the praise of the important saints (with) Bṛhaspati (at the head). Śiva became calm, as indeed was his normal nature. (He manifested himself) as a crystal image, motionless, with four arms, and he wore a crown. It was the strength that had proceeded from the praise of the saints when they propitiated him.

2. śabdanirāpa kāryani vĕkaṅku rĕṣi vahu ḍatĕṅ.
mvaṅ daśalokapāla milu mapraṇata sama-sama".
liṅnira maṅkana krama vrĕhaspati sira sumahur.
sāmpun aṅañjalī suku bhaṭāra madana-dahana.

2. He spoke: "Wherefore is it that my children come to visit me, accompanied by the ten world-protectors, who together make a sĕmbah? Thus he asked. Bṛhaspati answered courteously, after he had kissed the feet of the Burner of Kāma.

3. „sājñā bhaṭāra doni pukulun surarĕṣi n umarĕk.
mimpunakĕn sirat-sirati pāduka bhuvanapati.
bhasmanikāṅ anaṅga dumilah sĕḍĕṅ atunu murub.
āmrĕta devanātha karaṇanya muvaha huripa.

3. "With your permission, O lord, the goal for which the saints wait upon you is to collect the grains (of the dust) of your feet[1]. As for the ashes of Kāma, that burn shining and flaming, (we hope) you pour the water of life over them, by which he will be restored.

[1] A very humble expression for: to honour.

4. doṣanipun katuhvan ahale juga hiniṅĕt-iṅĕt.
tan ya katona de tripura-nātha sĕḍĕṅ anumanan."

liṅ bhagavān vrĕhaspati bhaṭāra masivi humĕnĕṅ.
tapvan alum gĕlĕṅnira rikāṅ smara hana ri hati.

4. His misdemeanor has, properly considered, much evil indeed; but this should not be held against the lad as something serious, on the contrary, it is to be forgiven". Thus spoke honorable Bṛhaspati. The lord kept silent in the manner of a father. The anger in his heart for Kāma had not yet cooled.

12.5. vākpati sāmpun apraṇata mastuti muvah amuvus.
„sājñā bhaṭāra, māsiha jugāndhaka-ripu mavĕka.
āpan ikāṅ smarāvĕnaṅ amigraha ri saṅ ahulum.
deva kabeh paḍāṅutus akon mamanaha capala.

5. After Bṛhaspati had made a sĕmbah and paid his honours, he spoke again: "with your permission, O Lord. May the Lord have pity on his children. That Kāma has been able to hurt the Lord, is because all the gods had ordered him to commit the crime of striking you with his arrow.

6. marmanikān panīti hana detyapati saha bala.
śakti si nīlarudraka ṅaranya subhaga karĕṅö.
tan pĕjaheṅ raṇāṅga tĕkapiṅ rĕṣigaṇa vivudha.
ādinikāṅ anugraha pasuṅ tripura-ripu riya.

6. The reason that we have acted thus is that there exists a mighty demon-king with his army. His name is Nīlarudraka and he is famous as (your) chosen one. He cannot be killed in battle by the multitudes of ṛṣis, nor by the gods. This is one of the favours you have granted him.

7. lāgi hinöm surāpsara vatĕk rĕṣigaṇa mapupul.
kapva harĕp ri pastrya parameśvara maran avĕka.
āpan ujar bhaṭāra mavĕkas-vĕkas i riya tĕmĕn:
„yan hana putra śukraja sake ryaku, rumuraha ko".

7. This is continually discussed by the gods, apsarases and multitudes of ṛṣis in their meetings. They want you to take a spouse to beget a son. Because with the strongest emphasis you have told him: when I have a son, born from sexual intercourse committed by me, he alone will kill you.

8. yeka parārtha-dharma parameśvara tulusakĕna.
jīvanikāṅ anaṅga hana riṅ sumeru tayakĕna.
deva kabeh jugeki maka doṣa vĕgig i pukulun.
āpan ikā nimittani vĕnaṅnya vipatha kadurus.

8. This your promise, beneficial for general welfare, may be fulfilled, and Kāma's soul may be removed from Sumeru. Only the gods are guilty because they have permitted

themselves an impropriety concerning the Lord. This is the cause that compelled (Kāma) to take the wrong path.

12.9. yan těhěra ṅ smarānaputa dharmanika si kapatin.
rāga lulut lavan mithuna saṅgama surata hilaṅ.
tā rabi tan hana ṅ anak apan taya kāraṇanika.
nis madana ṅ jagat mulih apakrama dahat amūḍha".

9. If really Kāma would endure his fate of dying, then love, devotion, mating and lust would have to disappear. No one would marry and no children would be (born), as the motive for these would no more exist. Without love the world would lapse into disorderliness, into deep absurdity."

10. nāhan ujar vrěhaspati maněmbah amalaku ṅ asih.
lāvan ikāṅ vatěk hyaṅ asěkuṅ-sěkuṅ amava taṅis.
mār hati saṅ hyaṅ īśvara muvah sira maṅaṅěn-aṅěn.
ṅkān mětu sarvavodhanira sakṣaṇa sira sumahur.

10. Thus Bṛhaspati spoke, while making a sěmbah, imploring compassion. The gods too insisted on it greatly, with weeping.

The heart of the lad was moved and he was lost in thought. Then he came to his all-insight and spoke at once:

11. „putra kiteṅ vatěk rěṣigaṇākira-kira karuṇa.
sādhu vuvusta yogya pituhunkva biṣama dahatěn.
uṅ valuya ṅ smarādhipa těkapku tuhun avaṅ-avaṅ.
guhya pakāvaka ṅ parama-sūkṣma věkasikaṅ alit.

11. "O, you my children, (and you) multitudes of ṛṣi's, who try to evoke my compassion. I give my permission: I will follow your words. This is an important matter. O Kāma, go back (to the world), that I want but only in an immaterial form. Mystery be his body, the finest fineness, the subtlest of all subtleness.

12. tambayiki n panāma kusumāyudha k aněkětakěn.
sarva sěkar pamigrahanike ryaku sěḍěṅ amanah.
yan makaradhvajāṅhaběti taṇḍa sinuji makara.
ndah paribhāsagīta savaneh ṅaranika malulut.

12. "From now on his name is Kusumāyudha — I announce this — as he has wounded me with arrows of flowers. He be also called Makaradhvaja, because he struck me with a banner embroidered with (the image of a) makara. Further he has the name Paribhāsagīta (as he is the cause of) attachment.

12.13. ndah sahananta devagaṇa sapta rĕṣi kita kabeh.
hrūniṅ anaṅga kocapanikāṅ smara ya siṅ avaṅi.
śrāvaka tanpa sumpiṅa hĕlĕm bvat asĕmu viṣaya.
āpan aku prasiddhaniṅ akūṅ kĕna kusumaśara".

13. "And you, O multitudes of gods and seven ṛṣi's, know that Kāma is brought up in the discussion (in connection with), and uses as arrows, everything that is fragrant. Therefore, in the future, the religious orders are not allowed to wear (flowers), because they stimulate the senses. I have fallen in love because I was hurt by flower-arrows."

CANTO 13

1. nāhan śabda bhaṭāra manantva.
saṅ hyaṅ vākpati kerañan āśa.
yan tanpāvaka manmatha-deha.
ājñā hyaṅ parameśvara hetu.

1. Thus were the words of the Lord in answer. Bṛhaspati was ashamed and sad, because Kāma would have an immaterial body and this as a result of Śiva's order.

2. saṅsiptan gatiniṅ vivudhāmvit.
saṅhārakrama sāmpun anĕmbah.
saṅ hyaṅ śakra kĕta tvasirāsih.
tunvan manmatha yeka tiniñjo.

2. The way the gods took leave of Śiva is not related in details. They followed the rules of withdrawing after they had made a sĕmbah. Indra had compassion on Kāma and therefore made way to see his ashes.

3. toṇ vaṅke hyaṅ anaṅga sumaṅlā.
kasyāsih magulaṅ-gulaṅ iṅ vā.
meh bhasmīkrĕta dehanira syuh.
kadyākon mahalavva tinarka.

3. His saw the smouldering body of Kāma, pitiful, turning around in the fire. His body was about to become ashes and to fall apart. When Indra looked at it that way, lost in thought, it was as if it put heart into him:

4. „ai saṅ hyaṅ suranātha pahenak.
tiṅhalte ryaku vāsvasĕn ātah.
ṅhiṅ maṅke vĕkasaṅkva katona.
lvāmbĕk hayva lĕmĕh kita mitra.

4. "Indra, look at me undisturbed; look at me well if you want. This is the last time you will see me. Be broad of mind and do not deny our friendship.

13.5. sāmpun teki pakonta kasiddha.
hrūṅkvāveh turide hati saṅ hyaṅ.
tanpāṅdeya viyoga patiṅku.
tiṅkahniṅ vidhi duṣkrĕta hetu.

5. I have already accomplished your command and my arrows made the heart of the Lord fall in love. May my death not be the cause of our parting. This is the decree of fate, as a result of the evil actions (that I have committed).

6. riṅ janmāntara sotku katĕmva.
ndah mitranta'ku hayva tan eṅĕt.
konkonamva muvah pakĕnaṅkva.
tan dwā-dvān maka toha huripku.

6. I hope to find you again in the next life. There I will remain your friend; do not forget this. I will again be at your disposal as a messenger. May this not be untrue, and (again) I will put my life at stake.

7. mitrāṅhiṅ pavĕkas-vĕkasaṅkva.
deviṅkvī pura tiṅhali denta.
kasyāsih kavĕkas ri patiṅku.
yan tībrālara taṅguhi matya.

7. O, my friend, I only want to say this: visit my consort who is in the castle. By my death she has been left pitiful. If she wants to finish her life, because of the great sorrow, then prevent this.

8. t-alap t-ampunakĕn ri daganta.
dāsībhūta gaven ya tan āpa.
ṅūnīveh ri katĕnya yaśanta.
pamrihkvī kita tona ta denta".

8. Take her as a servant at your feet; even if you make her your slave, this is not important. Besides, she (always) has your fame in mind. Therefore I ask you to visit her."

9. lvir maṅkojara saṅ hyaṅ anaṅga.
sāmpun mukṣa gĕsĕṅ dadi bhasmi.
saṅ hyaṅ śakra katīkṣṇan asove.
kĕmbaṅ len sĕrĕh iṣṭa pamūja.

9. It was as if Kāma pronounced these words. He had already died, was burnt and reduced to ashes. Indra felt touched because of this for a time. He brought flowers and *sirih* as the proper worship.

13.10. māntuk hyaṅ suranātha kamantyan.
muṅgviṅ rĕṅganikāṅ rathadeha.
saṅ saptārṣi nabhastalamārga.
mvaṅ vidyādhara kinnara kīrṇa.

10. Soon Indra went home again, driving in a decorated chariot. The seven ṛṣi's went through the sky, with the vidyādhara's and innumerable kinnara's.

11. byātītan krama saṅ surapaṇḍya.
kāsih saṅ magĕsĕṅ vuvusĕṅkva.
davī saṅ hana riṅ smararājya.
her-herĕn ri tĕka hyaṅ anaṅga.

11. The journey of the gods and ṛṣi's is not related. Now we talk about the beloved of the burnt one, the goddess, who was in Kāma's castle. She longed greatly for the return of her consort.

CANTO 14

1. ṅūnī kāla bhaṭāra manmatha mareṅ girivana manukū.
lāvan saṅ surasaṅghya sapta rĕṣi rovaṅira paḍa tumūt.
tambe hyaṅ ratih abratāsĕmu nadī ri dalĕm abhuhaya.
tan sor iṅ gĕnĕpiṅ manis tuvi yayāsriṅ aṅura-ṅuraṅi.

2. sihsihniṅ paḍa garjitāṅayu samāgama rĕṣĕp i hati.
yekāṅde lara yan tiniṅgal agave raras amituturi.
kiṅkiṅ doṣa hinötakĕn lulutirāpuhara rĕṅĕ-rĕṅön.
lĕṅlĕṅ cāmara sālagāṅlih aṅure sira miṅel aṅĕsah.

3. sakvehniṅ magave raras-hati tĕkāṅlavad i laranira.
hisniṅ luh manuluṅ-nuluṅ gĕlĕṅirāmrih amĕdĕli suku.
embuh nvam-nvam ikaṅ gĕluṅ vruh amĕṭik-mĕṭiki kapatikĕl.
ṅhiṅ tan seṅĕh anon rimaṅ matanirāñ jĕnĕk anak-anakan.

4. milvāśā tĕkaniṅ taman katuvuhan prihati vĕlas-arĕp.
rukṣānon kalaran vuluh-gaḍiṅikāṅrĕs akusa-kasikan.
vvainiṅ pañcuran osah ardha kapiluh tĕkapi taṅisira.
tan vriṅ de hakukur paḍā tan agatĕl telĕsika lavaran.

5. sore kāla tibā ṅ lalu ṅ lĕṅĕṅ i kālaniṅ ahavuhavu.
maṅkin tībra laṅönirān mulati saṅhub anavĕli kukus.
söṅniṅ vvai sumirat-sirat ginuruvindaniṅ aruṇa lĕyĕp.
meghāṅlĕṅ-lĕṅ i sarva-varṇani kilatnya kadi minurayas.

6. maṅkin marma manisnirān kavĕtu pahyasira karatihan.
kumrām rūmnika kañcanārĕja maṇiknya dinalima saraṅ.

bāṅniṅ lāṭi jugāṅrĕs aṅrĕjani kūtnira n amaya-maya.
tan pendah kuniṅiṅ trikañcu sumĕkar kasĕlatan amirah.

14.7. sakvehniṅ vara ceṭikākrama paḍāmarĕki bañu ruhup.
lāvan paṅgĕlaran kucup vinava mesi cupu-cupu pulut.
pūrṇanyān akucupnya riṅ pataḍahan gĕḍah akara-kara.
saṅsiptādamu saṅ sĕḍĕṅ kaṅĕlihan tĕkapi lulutira.

8. prāpta ṅ kinnara-putrikāraras avarṇa hamava pasilih.
saṅ śokāhyas ajīva-jīva manulak hala-halaniṅ avak.
paṅdoh-kiṅkiṅikāhĕnī vinava riṅ kuva-kuva pakuku.
ātmāniṅ kĕna rāga himpĕriki yan rakĕti kukunira.

9. prāpta ṅ rātri huvus taḍah damar aneka kuměñar asinaṅ.
devī saṅ katĕkān prapañca hana riṅ śayana pakasutan.
tanpāmrĕm tĕka kūṅnirā ḍatĕṅa saṅ sĕnĕṅ apara-paran.
moghātĕn mulatiṅ hĕnū kadi hanāṅgyata nataba lavaṅ.

10. akveh yan caritan vilāśanira n oněṅ aṅuvahi laṅö.
luṅhā ṅ kāla ḍavuh rva saṅśaya rurū kumuniṅ aṅalaśa.
kĕmbaṅniṅ mĕṇur iṅ natar kadi jamur-nasi mĕkar aputih.
sumrāk lvir vaṅiniṅ tapih linukaran paḍa pinidudutan.

11. ndan saṅ śrī smara-ghāriṇī sabhaya tan prĕm aṅaraṅ ahuyaṅ.
nāhan hetunirān vijil prihatin osah amulati tavaṅ.
lĕṅ-lĕṅ deniṅ urut pĕgat-pĕgat areh asavaṅ ika-y-ike.
saṅ hyaṅ lek sasisih kĕñarnira katon masĕmu patirisan.

CANTO 15

1. smarabhavana kasuluhan śaśiraśmi.
makapuratuk i vuvuṅanya mineru.
kanaka tinĕpa vinayaṅ-vayaṅ abhra.
pinaka pucakika murub kadi bahni.

2. kusumanasaśaravadhū kataman kūṅ.
hañar asĕpi turida tan tahu kāri.
karaṇaniṅ ahuyaṅ agat-gat ikaṅ luh.
turida vinuni lagi saṅśaya riṅ tvas.

3. hana taman i vĕlahaniṅ pura ri jro.
alalayan agupura hīra kinoryan.
pinaranira lĕṅĕṅ aṅimbuhi kiṅkiṅ.
tĕka huva maṅuluri śokaniṅ amběk.

15.4. surabhi tinaněm i natarnya cumaṇḍi.
pinatiga kayunika tañjuṅ akĕmbaṅ.
cala magigu tĕkapikāṅ aṅin edi.
haměṅani sĕkarika nitya tibākveh.

5. marakata pinaka hĕnīni hĕnūnya.
sphaṭika karaṅika sināmaja vrĕnda.
bahuvidha kuměñar apiṇḍa vinarṇa.
asiṅ umarĕki sira somya ruměṅga.

6. sĕkar avilĕt agaṇitālas-alasnya.
paḍali kaṇigara kuriñjĕm aśoka.
karavaka mĕṇur asahāya kuranta.
gaḍuṅ aṅulili maṅuněṅnya rumaṅkĕp.

7. paratusi vaṅini sekarnika sumrāk.
sumavur asĕmu hima sārinikāṅrĕs.
sahana-hananika gave turide tvas.
alaṅĕ kahiḍĕpanike hati devī.

CANTO 16

1. prāsāda ri tĕṅahiṅ pañcuran alaṅö lĕṅ-lĕṅ i pajaṅiṅ lek.
hyaṅ-hyaṅnya masĕpi tīs-tīs kadi minahākĕn lumut i susunya.
somyāsĕmu guyu rūpanya n arĕja himpĕr midĕm akaṭākṣa.
kadyānaṅisi hayunyān hana, hana tan rāgakaraṇa heman.

2. vvainyārĕṅu-rĕṅu varṇānikĕli halis lvir cala-cala kombak.
lagyāmasĕhi sĕvöniṅ pakis aṅurambat ri tĕpitĕpinya.
kīrṇa ṅ panu-panu kĕmbaṅniṅ asana lumrānĕlati pasirnya.
lvir mutya sumavur ākrĕp vĕrĕhi bañunyāṅjrah i tĕḍunanya.

3. ṅkā hyaṅ ratih amudā riṅ karaṅ asalah siñjaṅ arĕja kumrām.
himpĕr pamayaṅaniṅ vvah gaḍiṅ abuṅah vāhu hilaṅ upihnya.
śokāhuyaṅ asibū saṅ kĕna turidānīsakĕn ikaṅ amběk.
harṣāṅlavani kucurniṅ makara tan eṅĕh susunira kegu.

4. hīsniṅ bañu ruměsĕp tanpa marasi kiṅkiṅ ri hati saṅ oněṅ.
„sākṣāt alabuh apuy" liṅnira ri kĕñĕpniṅ vvay apanas iṅ tvas.
nāhan pinalĕhirān muṅgah atapih aṅher i tĕpi luměṅhe.
himpĕr vulan umijil saṅka ri tĕněṅiṅ sāgara pinutĕr sök.

5. māntuk lĕṅĕṅ akĕmul citra-jalada siṅhĕlnika tinulis mās.
śokāraras iniriṅniṅ lulut inatĕrniṅ turida manuntun.
himpĕr ṅ kavi katĕkan bhasmaran amaṅan vvaida jamur amandi.

lvirnyān kasarik i rūmniṅ madana-śarāśāhĕli rarabiṅ luh.

(14.1-20.7) [Since the departure of her consort Ratih has been prey to despondency and the pains of love. Nature in Kāma's pleasure-garden shares her feelings. She tries to divert her thoughts by taking a bath, but it is "as if she were plunging into a fire". When after lying awake for most of the night she manages to sleep at last, she is aroused by the sound of weeping and lamentation. A messenger from Indra has brought the evil tidings to the kraton. Overcome with grief and despair she throws herself on the floor. Soon the gods and ṛṣis appear and she heaps reproach upon them. They have deliberately driven her spouse into death; let them now kill her, too, and ransack Smara's abode. Wṛhaspati tries to console her, reminding her of the transitoriness of life. He acquaints her with Śiva's decision that they shall both continue their existence in invisible form, she in women, he in men. When she expresses her profound dislike of such a formless life, which can hardly be called life at all, and pleads that they be granted a rebirth, the sage assures her that this will definitely happen in the future. She accepts her fate and declares that she will now follow her spouse in death. Zoetmulder, *Kalangwan*].

CANTO 17

1. **sakulĕm sira tan vruhiṅ ulaha saranta tĕkapniṅ uneṅ.**
   kadi mūra tumūtakĕna hatinirān bhramitābayaṅan.
   damar olĕm añampaka-kumucup urubnya dineṁvanira.
   atutur vĕkasan ri luṅidi varayaṅ saṅ aveh turida.

1. The whole night she was at a loss as what to do; she was anxious because of the longing (for the return of her husband). It was as if her heart had gone to follow (her loved one), wandering about, having visions. The lamp, with a flame as the bud of a campaka flower, did not burn clearly. She blew it out. Finally she thought of the sharpness of his arrow that had made her fall in love.

CANTO 18

1. **luṅhā ṅ kāla davuh pitu karĕṅö.**
   saṅ hyaṅ lek mavĕnĕs kadi sinĕpĕt.
   saṅhubniṅ hima sakṣaṇa mahavuk.
   roniṅ nyū-gaḍiṅ iṅ natar umĕlĕs.

1. The time passed and seven strokes of the clock could be heard. The moon became dim as if she had wrapped a veil around her. The vapour of the humid cold made it hazy suddenly. The leaves of the yellow coconut-tree on the premises shone with dampness.

18.2. saṅ śokāṅaraṅiṅ śayana gaḍiṅ.
nidrāṅlih sira tībra kavalĕsan.
sĕbniṅ duhkha tĕkāṅipi gumuyu.
keṅis dantanirāṅĕḍapi laṭi.

2. The sad one climbed on the ivory bed; she fell into deep sleep because of the fatigue as reaction (to her sorrow). Her sorrow welled up (in the form of) a smile in a dream. Her teeth that were briefly visible made her lips shine.

3. meh saṅ hyaṅ rahinānatasi lamur.
bāṅ vetañ jaladanya ṅaniviluṅ.
kumrām piṇḍa kasumba piniturun.
megha lvir sinusur hirĕṅ amirah.

3. Then it was nearly daytime; the darkness was broken. In the east the columns of clouds were coloured red as bright as infused saffron. (Of) these clouds (some) were red and black in colour as the colour of chewed pān.

4. jriṅ ṅkāneṅ parahasyan aṅiḍukus.
sinvamnyāṅgĕgĕs amrih atalaṅkup.
akrab-krab sinirirniṅ aṅin alon.
paṅnyāṅulyat aghāsa kadi mĕkĕh.

4. The *jĕriṅ*-trees in the harem were still asleep. Their young leaves were cold and tried to close themselves. But now and then they were opened by a soft wind: the branches stretched themselves and (the sound that had arisen by) the rubbing (of the branches with each other) was to be compared with a sigh.

5. tuñjuṅniṅ talagāvuṅu dumĕliṅ.
kumbaṅnyāṅlilir ardha varurutĕn.
vahvavvai makuyap-kuyap apĕḍe.
kosap riṅ vĕrĕh ardha ta dadaran.

5. The lotus flowers in the pond were shining purple in colour. The bumble bees awoke but they were still drowsy; only after they had washed themselves, they spread their wings under the shining of the eyes. They had touched the foam and with this they started to display a little.

6. mrāk muṅgviṅ kayu cāmara laki-bi.
tanvaṅnyāṅuhuhi ṅ manuk amijah.
ṅek haṅsāṅaraṅin lagi karĕṅö.
riṅ gaṅgāṅalakālalĕh asisik.

6. Peacocks, a male and a female, were sitting in the cedar tree. With their cries they called to the birds to be gay. Quacking the pleasing sound of the geese was also

heard. They were swimming quietly in the Gaṅgā, while they preened their oily feathers.

18.7. eñjiṅ sakṣaṇa kālaniṅ adamu.
ceṭī kapva matimpuh apatikah.
prāpta ṅ māgadha śīghra kapalayū.
konkonan suranātha rumuhuna.

7. Then it was morning, the time to rinse the mouth. Female servants were sitting orderly beside each other in polite postures. Then a singer came rushing in. It was Indra's messenger, who had to go ahead.

8. tañ jambat pavarahnya duga-duga.
mājar yan hyaṅ anaṅga sira pějah.
bhasmībhūta samasta dadi havu.
de saṅ hyaṅ tripurāntaka śaraṇa.

8. Briefly he related according to the truth, that Kāma had died. His whole body had been reduced to ashes by Śiva, the Support.

9. makrāk taṅ vanitā prasama humuṅ.
kapvāśā sakaḍatvan avurahan.
devi saṅ kavěkas dadi vinuṅu.
kagyat-gyat sěmuniṅ mata duměliṅ.

9. The women screamed all at once. There was a great noise. The whole castle was thrown into commotion by the sorrow. The goddess Ratih, who had been left behind, was then awakened. Her fright could be read from the shining of her eyes.

10. saṅsiptān vinarah sira tumědun.
saṅkeṅ pañśa-paturvanira daṅū.
siñjaṅ kesis inīr něhěr umijil.
luh tapvan větu yan vavaṅ akuśa.

10. Briefly they told her what had happened, she left the bed on which she usually slept, dragged her (partly) loosened gown across the floor and went outside. Even before her tears flowed she let herself fall to the floor.

11. vuntu ṅ rāt bhuvanāṇḍa kadi pětěṅ.
deniṅ priṅganikāṅ prihati magöṅ.
rěñcěm tvasnira tan vruh iṅ ulaha.
pin tīgān tinibākěn ikaṅ avak.

11. The sky seemed narrow and the world dark because of her heavy sorrow. Her heart was broken and she did not know what to do. Thrice she flung herself on to the floor.

18.12. siṅgih tībranikāṅ lara ri sira.
vahvāpaṅgih asih parĕṅ alulut.
duṣṭa pva ṅ vidhi vāhu sinapihan.
toh ndya ṅ duhkha sake riya lĕviha.

12. She was desparate. Such a short time she had been living together (with her loved one) in mutual affection and love and now cruel Fate separated her (from him). Was there a sorrow greater than hers?

13. sakveh saṅ surasaṅghya tĕka huvus.
mvaṅ saṅ paṇḍita sapta vahu ḍateṅ.
luh saṅ śoka maramběhan umĕtu.
yan ton saṅ vivudhāṅga paḍa tĕka.

13. The multitudes of gods had come; the seven ṛṣi's had come too. The tears flowed down her cheeks when she saw the gods approaching.

14. rambut vibhrama tan ginĕluṅakĕn.
tan vriṅ de makĕdal-kĕdalan avū.
jöṅ saṅ vipra vrĕhaspati pinĕkul.
de saṅ śoka marĕk tĕka manaṅis.

14. She did not put up her loose-hanging hair. She was beside herself, was screaming and made convulsive motions (with the body). She went to the brahmin Bṛhaspati and weeping clung to his feet.

CANTO 19

1. „bhagavān kaki he munīndra tiṅhal.
ndi paran hyaṅ madana (pva) de munīndra.
madulur mara saṅ hadan lumampah.
mara riṅ meru lavan hyaṅ indra ṅūni.

1. "Honorable lord of the muni's, where did you send Kāma, because he left (with you) to Meru, with Indra.

2. kalalu pva ḍatĕṅ maharṣi maṅke.
sukha lāvan suranātha labdhajīva.
i rikā ṅ smara denta dīna kāri.
ri dilahniṅ sura-bahni tan hināt-hāt.

2. It passes all bounds that now you come with an Indra who has saved his own life comfortably. And you leave Kāma behind, pitifully and totally unprotected, in the flames of divine fire.

19.3. aparan kari doṣaniṅ smarāgöṅ.
i mahāpaṇḍya mataṅnya yan minaṅkā.
dr̆ḍha bhakti ri jöṅni saṅ munīndra.
alalis pvārama-reṇa sojar ĕmpu.

3. Which great crime did Kāma commit towards you that he has been treated in this way. He has devoted himself to your feet, but you, who should have been a father and a mother to him, have been without compassion. Is this not so, O honorable one?

4. kusumeṣu lĕvĕs pva kāsyasihta.
inutusniṅ bhaya denikāṅ vatĕk hyaṅ.
haměṅanta pějah kināla-deśa.
tĕkapiṅ deva kabeh suke laraṅku.

4. How pitiful your state, Kāma. You have been sent into danger by the gods, with the result that you died on a (fateful) occasion. This is entirely the work of the gods, who take pleasure in my misfortune.

5. ndi paran kusumāstra de hyaṅ indra.
lalu tan sihta mamitra hīna dīna.
ri pějahniṅ anaṅga de bhaṭāra.
tuluṅĕn yogyanikān kabehananta.

5. Where, O Indra, did you send Kāma? How harsh have you been towards your lamented weak friend. At the death of Kāma by Lord (Śiva) it would have been proper that all of you had come to his rescue.

6. panahaṅku hade bhaṭāra rudra.
umati ṅ manmatha riṅ vukir sumeru.
halĕpa pva pějah binandha pāśa.
tinibākĕn riṅ apuy kinārya matya.

6. I don't believe that Śiva killed Kāma on mount Meru. It is not impossible that he has died (because the gods) tied (him) with a snare and threw him in the fire to let him be killed.

7. nda huvus ta dadi prayojananta.
ri tayāniṅ smara yan huvus paratra.
tulusākĕn atah lalista ri ṅvaṅ.
pějahi pvāku huvus misan-misan vās.

7. Well, so now you have attained your aim by the disappearance of Kāma who has already gone to the other world. Then persist, if you want, in your mercilessness towards me. Kill me now at the same time, I beg of you.

19.8. apa tan hana deva taṅgĕlĕnta.
kadi tan vyāpaka riṅ sarāt narendra.
ri huvusku pějaḥ muvah tĕkapta.
tuluyīkaṅ smara-drĕvya rampasĕnta.

8. By what would you be restrained? It is as if you had no power over the world, O king. And if presently I will be killed by you, then continue with stealing Kāma's property.

9. phalaniṅ gumavay ri pātiniṅ len.
sukha yan ton laraniṅ vaneh tan eṅĕh.
ya ta kapva kadevatan ṅaranya.
mamati ṅ mitra dineya tanpa doṣa".

9. The result of causing somebody else's death is the joy at seeing somebody else's grief without feeling ashamed. Do you, who ill-treated and killed an innocent friend, want to be called gods?"

10. panaṅis smaragharinī masambat.
aněsĕl deva tĕkapnikāṅ larāgöṅ.
mara vipra vrĕhaspati prayatna.
umutākĕn ri katuhvaniṅ śarīra.

10. Thus were the lamenting words of Kāma's spouse, who prompted by her great sorrow, accused the gods. The brahmin Bṛhaspati cautiously went over to her and showed his sincerity.

11. „ibu māsku katon panaṅguhanta.
tumahā saṅ hulun iṅ pravrĕtti dhūrta.
hana pāpa magöṅ mĕne tĕmuṅkva.
ri sĕḍĕṅnyān katĕkāna nīcabuddhi.

11. "My dear daughter, we know what is going on in your mind. You suspect us of having acted in an evil way. May a great misfortune strike us now right away, if there is vile on our part in this matter.

12. ri pějahni-y-anakmamī ṅ vanādri.
ginĕsĕṅniṅ caduśakti de bhaṭāra.
rasa milva hilaṅ hatiṅku śīrṇa.
tĕkaping duhkha mulat rikāṅ anaṅga.

12. As for the death of our son, Kāma, in the wilderness, he was burned by the Lord with (the fire of) his power. We had the feeling as if our hearts were destroyed at the same time (with him) and escaped, being sad when watching Kāma.

19.13. aṅěněs těka saṅ hulun paḍāsraṅ.
humaras pāda bhaṭāra nīlakaṇṭha.
huripiṅ smara yeki kārya tan len.
maluyeṅ svarga pinintaniṅ hulun dyah.

13. With broken hearts we went hastily to kiss the feet of Lord Śiva, with no other aim than to request him to revive Kāma, so that he may go back to heaven; that was our request, O princess.

14. kuněṅ āpan ikāṅ vidhī věkaṅku.
maka tatvā hana riṅ manah pralīna.
kita kāliha teki sūkṣma rakva.
pavěkas hyaṅ guru saṅ haneṅ sumeru.

14. But fate wants that the nature of Kāma finds itself inseparably in the heart. You have to be his better half, in immaterial form too. This is the order of the teacher who resides on Meru.

15. ya mataṅnya harebu hayva śoka.
purihiṅ janma kětā nirāvasāna.
si hurip kadi megha kāla lahru.
rinarahniṅ pati kāvakan samīra.

15. Therefore, O daughter, do not be sad. Because the aim of being born is to die. Life is like a cloud in the dry season that is driven away, by death, as like by the wind.

16. taya mūlanikiṅ haneṅ triloka.
sakarěṅ bhāva muvah mareṅ abhāva.
ndya ta mārganikiṅ hurip katrěṣṇan.
tuhu, yāvat krětakān katon anitya.

16. The Not is the origin of existence, in these three worlds; it exists a moment, (only) to return to non-existence. Wherefore then is one so attached to this life? Indeed, everything that has been created is naturally inconstant.

17. panitah tripurāntake věkaṅku.
ratih iṅ strī smara riṅ lanaṅ paḍāyu.
kita rāga lulut riṅ indriyāmor.
větuniṅ sparśana śukraśoṇitāṅhis".

17. Śiva's decree about you is that you, Ratih, (enter) the woman and Kāma (enters) the man (but constantly) bound to each other. You are love, devotion, that is inseparable from the senses; that occasions lust and that makes the semen flow out into the womb."

CANTO 20

1. nā śabda vāgīśvara vipra-jāti.
melākĕn ājñā pavĕkas bhaṭāra.
devī ratih movus ujarnirāstrĕt.
luh nitya yāramběhan iṅ matādrĕs.

1. Thus spoke Bṛhaspati, the born brahmin, pronouncing the command of the Lord. Ratih answered with an unwilling voice, while tears constantly streamed out of her eyes.

2. „saṅ paṇḍya śakrādi samākĕnātah.
potukniṅ edan tĕkapiṅ larāgöṅ.
maṅkā pva de hyaṅ parameśvarāveh.
janmāgamoṅan samaniṅ kamokṣan.

2. "O saints, especially you, Indra, do forgive me. My accusation was that of an insane woman, as a result of my grief. But now the Lord gives me the end of my existence, which I compare with redemption.

3. tan laṅghyanāpakṣa marāṇa k ampu.
yan vyāpakeṅ sūkṣma makāvakānis.
ndan vehĕn aṅjanma hĕlĕm katona.
kālih lavan saṅ pějahiṅ vanādri".

3. I will not be unwilling to die, O Lord. When I have gone into the immaterial, and possess the Not as body, then let me reincarnate to become visible later, at the same time with him who died in the wilderness.

4. „māskvību saṅ satya rĕṅön vuvusku.
siddhāstu kahyunta katĕmva denta.
saṅ hyaṅ sirāveha kabhāvacakran.
ri dlāhaniṅ dlāha hĕlĕm tan advā.

4. "Princess, O my faithful daughter, hear my words: your wish will be fulfilled and you will find him. May god give you rebirth for many a long day; may this come true.

5. eṅgal tĕmĕn yan mamituhva māsku.
ndah tūtakĕn śāpa bhaṭāranātha.
paṅheranantālavasiṅ haneṅ rāt.
svāmīnta maṅjanma katĕmva denta".

5. This will happen the sooner, O princess, if you obey us. Well, then follow Śiva's decree. You will find your husband, under whose protection you will be, for as long as you are living in the world and as soon as he will be incarnated."

20.6. sāmpun vuvus ḍaṅ hyaṅ anūti tatva.
paṅlālane saṅ katĕkan prapañca.
śrī kāma-patnī sumuyug manĕmbah.
mamvit mamūjā ri maharṣi māsih.

6. Thus were the truthful words of the holy one, to console the (princess) tormented by sorrow. Kāma's spouse soon made a sĕmbah to take leave, while she paid honour to the ṛṣi, who was greatly moved.

7. „ai bhūmi devādi vulat kamu ṅ hyaṅ.
rānak mahāpaṇḍita mūra mātya.
ṅkāne mahāmeru parāna tan len.
belā saṅ ārya smara puṣpacāpa".

7. "Earth, gods and others, look on, you gods. I want to leave in order to die. There, to the Mahāmeru I want to go, with no other aim than to follow my husband, the bearer of the flower-arrow, into death."

8. nā liṅnira ṅ śoka manĕmbah agya.
dānādi pūjā ginave kamantyan.
sakvehnikāṅ drĕvya haneṅ kaḍatvan.
pādakṣiṇe saṅ viku siddha paṇḍya.

8. Thus the sad one spoke, making quickly a *sĕmbah*. In the winking of an eye she said a prayer, gave gifts and more followed. All the riches in the castle she gave as a pious gift, to the monks, saints and the wise.

9. vvantĕn sakhī kāsih inuttameṅ rūm.
nandā sunandādhika tan hanoli.
sānak lĕṅĕṅ riṅ hayu śuddha-śīla.
tovin vidagdhānulus iṅgitajñā.

9. There were (two) female servants, loved (by her), of excellent beauty, Nandā and Sunandā (by name), excelling all the others. They were sisters, slender of waist and pure of nature, gifted with a clear mind.

10. yekī tumūt bhakti ri puṣpitāṅśa.
tuṅgal humĕmban vara vastra devī.
nandā tan imbāmava pavvahan mās.
katrīṇi devī smaradhāra tansah.

10. They went with her, as they were devoted to Ratih. One carried the precious clothes of the goddess, (the other) Nandā, who was inseparable (from her) carried the gold *sirih* box. The third one was the goddess herself, who always bore her loved one in her heart.

20.11. ryaṅkatniraṅ manmathadevabhāryā.
pakraknikaṅ sasmararājya śoka.
sakvehnikaṅ kāri vijah makiṅkiṅ.
kapvānaṅis mahyun umilva matya.

11. As soon as Ratih had left, the whole castle of Kāma started to wail with grief. All who were left behind writhed in agony. Everyone cried and wanted to go along, in order to die.

12. tan varṇaněn lvirnika saṅ kavuntat.
devī ratih kaṣṭanirojarěnta.
luh nitya kěmběṅnya haneṅ matādrěs.
lampahnirālon kasasar salakvan.

12. There is no telling about the ones who were left behind. We will relate about the goddess Ratih, and how unhappy she was. The tears flowed unceasingly from her eyes. She walked slowly and kept losing her way.

13. jöṅniṅ mahāmeru těgalnya kulvan.
deśottamelāvrěta śuddha kāmbah.
śobhāratārāmya lurah-lurahnya.
duhniṅ vvahiṅ darśana mekhalānya.

13. She went through the wonderfully beautiful landscape of Ilāvrěta on the west foot of the Mahāmeru with its arable lands. It was beautifully flat with charming ravines through which the juice of the darśana fruits flowed as a girdle.

CANTO 21

1. eñjiṅ kālanirān lumampah adulur tūt lvah pasirniṅ nadī.
lěmbā lumbu kucur-kucur pacar alas muṅgviṅ těpinyārěněb.
lvir tuñjuṅ kasasar katon aṅalayan tūdiṅ pisaṅ saśriya.
sārinyāgělar aṅhirib kuku tikěl kāṅgěk těkapniṅ susu.

(20.8-23.10) [Accompanied by two servants, Nandā and Sunandā, she sets out on her long and arduous way through the mountains. At last a small column of smoke shows her the place where Kāma has been burnt. Bones partly turned to ashes are all that is left of her beloved husband. She addresses him in a long lamentation, and it is as if he were replying, protesting his unshaken fidelity. Śiva, seeing that she is about to seek death together with her attendants, causes the fire to flare up; and now it is as if Kāma were beckoning her to come. She begs him to wait for her on the perilous road to the realm of death, purifies her mind through yoga, and throws herself into the flames. They meet each other, but, as they are bodiless, they cannot unite. Therefore Kāma enters the heart

of Śiva, and Ratih that of Umā. Zoetmulder, *Kalangwan*].

1. It was on a morning when she walked there with her suit along the banks of a river. *Lĕmba's, lumbu's, kucur's* and wild *pacar* grew luxuriant along the banks. The banana flowers were like infatuated (this is: hanging upside down) lotuses, charming to be seen on a long stem. The pollen (lids) lay spread around, like (broken) nails, that were broken against the breasts.

21.2. saṅ śokāmrih aṅiṅkin olĕm akĕmul rājādhirājānipis.
amvas deni titisni luhnira tibā tan pāntarāṅertali.
jöṅ lvir lāka sĕmunya deni garĕgĕsniṅ vuṅkal aṅlud siṅi.
timpaṅ-timpaṅ aṅiṇḍik-iṇḍik atĕkĕn luhyān pagĕgvan paras.

2. The sad (goddess) tried to exert herself (to walk but she was) weak under her dark-red fine veil, that became wet from the dripping of her tears, that fell continuously, like water. Her feet were (red) like lacquer because of the sharpness of the grit of the rocks. She walked with a stick, staggering and slow; (now and then) out of fatigue she crawled over a rock.

3. lĕṅ-lĕṅ lvir tinalun-talun ya humiriṅ kāmbah vatunyālĕyö.
kadyaṅlīṅa valikk-aḍĕpnya kumĕḍap himpĕr vulatniṅ vukir.
kĕmbaṅ siṅgugu kesisan sumarasah taṅ puṣpa lemboṅ mĕkar.
tanpendah kucupiṅ sĕkar-taji tibā de saṅ lumakvānusup.

4. rĕmbaṅ-rĕmbaṅ apantaran kalihibĕn pāṅ puṅ pakis paṅgaga.
rĕmbat nampu kajar-kajar kamumu len suṅsuṅ guyunyānaṅis.
ṅkāne dūnya savah kapaṅgih alaṅö lvah guṅ guṅ akveh pakis.
sarvecchābikuṭak taluktak akiṭuk syok syok dhvaninyāṅĕṭĕk.

5. deśa pveki kunĕṅ kasimpar asĕnĕt muṅgvī luvukniṅ juraṅ.
upĕk piṇḍani pomahanya mahavuk deniṅ himārantayan.
nyū suṇḍanya sumālaṅö lagi tinūbniṅ nīradānambayaṅ.
vvahnyānuṅgal agantuṅan kapĕlĕyö vūtnyāmarābañjuran.

6. evĕh tan katĕṅĕr hĕnūnya sirarāmantĕn tilasnyāsamun.
deniṅ vāh-gunuṅ aṅdavut jahĕli sök len kayvan akveh rĕbah.
tīs-tīs tan hana śabdaniṅ vvaṅ amaduṅ tĕṅgö katĕmveṅ alas.
aṅhiṅ paṅhriki sundarinya tinaḍeṅ deniṅ manuk cĕb luput.

7. lor vetan hana pājaran kalimutan muṅgviṅ luvukniṅ gunuṅ.
tambiryan paraṅan sivak lavaṅikāmāpaṅ-gumantĕn mahā.
vvainyādoh ahĕlĕt juraṅ tinalaṅan vinvat hinĕnvan pĕtuṅ.
saṅ muṅgvī riya tuṅga-tuṅgal amudā meh māntukeṅ śūnyatā.

21.8. sĕṅkan durga vatunya lāgi tinatātūt lāmbuṅiṅ parvata.
ṅhiṅ gĕgvan hri varak nimittani vĕnaṅ saṅ satya tībrān laku.
kepvan deni lĕyönikaṅ paraṅ arĕs meh rĕmbihāriṅguṅan.
eṅgī mārganikāṅuṅan tasik anak guntur trĕbis durgama.

9. tan pendah vukiriṅ tulis linihatan saśrī hatĕpnyāhijo.
ṅkāne sor hana nīlakuñcita lumuṅ muṅviṅ lĕmah bāṅ mĕlĕs.
lotnyāghāṣa lavan limut tĕkan i himbaṅnyān pakas-kas putih.
siṅgaṅniṅ mura mańsi hĕnti kacucuk deniṅ mayūrānĕtĕs.

10. tiṅkah liṅga haneṅ praṇāla pakĕkĕsniṅ meru-śailārĕhĕr.
mūkṣāpiṇḍa lavan laṅit pucakikānuṅgul pĕtĕṅ tan katon.
hyaṅ ve tumraṅ aṅeka-deśa sumĕnö᳀riṅ pārśvadeśānisih.
kalrān rātri paḍāturun lĕyĕpikaṅ rondon kahīsan hĕbun.

11. lvahnyātūban amaṅkavā hilinikā ghorān tumībeṅ lĕmah.
saṅkeṅ agra kavantusiṅ vatu ridaṅ lvir nāgarājāṅlayaṅ.
vvainyāgĕnturan aṅlurak-lurak arĕs himpĕr susūniṅ laṅit.
vahvamvatt i limutnya sumraṅ amaṅun saṅke kukusniṅ bañu.

12. tĕkvan jroni juraṅ sukĕt limut arĕs tanpa pramāṇāḍalĕm.
kapvānyāśa guhāṅĕmū vatu putih yāṅkĕn tutukniṅ gunuṅ.
ton tekā kahanan bhaṭāra ri sĕḍĕṅ hyaṅ kāma bhasmīkrĕta.
tunvan mātra kukusnya himpĕr avarah„ya ṅke vĕkas hyaṅ smara".

12. Besides, the basins of the ravines were densely overgrown, dark, terrifying and unfathomably deep. There were cave dwellings with white stone walls as the (open) mouths of the mountain, that yawned at the place where Kāma had been reduced to ashes. Then only fire was left and its smoke said as it were: "here is Kāma's place."

13. devī saṅ tumutur vavaṅ kapalayū lāvan sunandādulur.
akrāk tan kataheṅ taṅisnira tumon tunvan smarāveh sĕkĕl.
lāvan kĕmbaṅ arūm sumamburat alum hrū saṅ sĕneṅ tan hilaṅ.
maṅkin rĕñcĕm aramběhan titis i luh devī mulat kapyuhan.

13. The goddess understood this and went there in great haste, accompanied by Sunandā. She moaned, not being able to restrain her weeping when she saw the place of Kāma's burning, the occasion of her sorrow. And the scattered, withered, fragrant flowers — the arrows of her loved one — had not (yet totally) disappeared. When she saw these she lost her strength; (her heart) was even more torn and the flow of her tears was heavy.

CANTO 22

1. „hāh maṅke pva parāna saṅ prabhu lĕvĕs laraṅku ri kita,
tan trĕṣṇanta ri jīvitanta pinatujvakĕn ṅaraniki.
aṅlampū kahalāmaṅun yaśa marān sukhā ṅ sabhuvana.
toh ndyānuṅ phala gañjaranta pamalĕsnikāṅ sura kabeh.

1. "O, you came here, O king; how great is my sorrow over you! (The fact) that you did not love your life you made coincide with (this event). You preferred your misfortune of obtaining fame to gladden the world (more than a happy life with me). Well, now what was the result, your reward as retribution from the (side of the) gods?

22.2. sis tan līna kitān pituhva pituturku ṅūni ri hayu.
taṅguhniṅvaṅ i nātha tanpa manahe bhaṭāra karana.
buddhintāṅakusāra yogyani pakon hyaṅ indra ri kita.
sākṣāt deva kabeh nimittani patinta tan vruh i bhaya.

2. O, you would not have died if you had paid heed to my previous advice. I had warned you not to strike Śiva with your arrow. But you were (wrongly) convinced of the fact that Indra's command to you was right. Now it is clear that the gods, not realizing the danger, have caused your death.

3. hāh vāliṅku katĕmva sātmyan i huripta riṅ giri vana.
ṅhelkvāmet ri kitānusup miděr ikāṅ anakniṅ acala.
aṅlih tanpa valī hritiṅ juraṅ arĕs trĕbis lvah adalĕm.
kuṅkaṅnyāṅaruhi prapañca kadi medi moyutiṅ akūṅ.

3. O, I thought to find you still alive in the wilderness and to be (again) together with you. I searched for you so laboriously; I had to struggle through the bushes, circumvent the hills. Although I was tired I did not shrink from the impassableness of the terrifying ravines with rocky walls and deep waters. The mountain frogs called me, raising doubt, as if they wanted to frighten me and prevent me to think of you.

4. ndan kapvāvul i kārya himbaṅika tan hanāvara-varah.
kayvanyān viněgil-vĕgilniṅ alarāpi tan vruh atĕṅĕt.
priṅ nirvāmata posikiṅ vuluh aśabda tan hana mulat.
aṅhiṅ luṅgahikāṅ vanājar i vĕkasta māsih atuduh.

4. Well, (everything) on the mountain slopes was unwilling to assist; nothing showed (me the way). The trees, with which I took refuge in my sorrow, acted as if they knew nothing to tell me. So it was of no use that bamboo had eyes. The rustling of the reed spoke of having seen nothing. Only the shoots in the wood showed me, out of pity, your place.

22.5. prāpta pva ṅhulun iṅ śilāgra kahananta durgama tĕmĕn.
tan suṅsuṅ hulun iṅ hĕnū tuvi rapuh sumĕṅka tumurun.
tanpāṅliṅ humĕnĕṅ kitāṅdadak ulah diṅaryan akaḍat.
ardhāsah takarīṅ paratra kadurus pujinta pinaran.

5. And now I have come to the summit of the mountain, the place that is difficult to reach, why don't you come to meet me on the road? I am so tired of climbing and descending? Why are you silent without speaking? What you do is new; it is strange that you now tarry (to greet me). May be I am separated (from you) because (you) are in a different world? You are indulging in your prayer too much, while I come here.

6. lvāmbĕk svāmi tayāntuk-antuk i manĕhta yogya cacarĕn.
deniṅ doh, avakiṅ hulun vulati nātha yan tĕka huvus.
aṅhiṅ vvah duluriṅ sĕpah virasa hantusākĕna luñut.
hayvābvat paṅinaṅ marān hana sĕpah pagantyan i vaja.

6. Be merciful, beloved man, I did not take anything with me fit to be eaten during the long journey. (The most important is) that I have come; therefore, look at me, O king. I only (bring) *pinaṅ* with the *sirih* that belongs to it, that (however) is (already) faded and so tasteless; but satisfy yourself with it. Be not unwilling to take it in your mouth to get a quid, so that we can chew it in turns.

7. ndā mah ta prabhu ragraganyaku suji srananta lumurug.
ruṅsyankuṅ hapakan raras-hati saduk lavan lulut unĕṅ.
māpus truh pinijĕt-pijĕt ri larapiṅ kilat sanasini.
taṅgap tiṅhali soṅa saṅ prabhu lumampah iṅ suruvayan.

8. toh ndyānuṅ calaniṅ hulun tiniḍa pucca tan tinuridan.
doṣaṅku n asukĕr sĕḍĕṅ kavava rukṣa kāndĕhan iraṅ.
āpan denta tumiṇḍih āṅrĕs i payodharāprih arisi.
mār kadyājĕnu rakta piṇḍani jajanta marma k akuku.

9. ṅkāku n mintar aṅuṇḍĕṅ iṅ dagan arĕs tumuṅkul anaṅis.
hevān ton tapihiṅ hulun kadi rinantag amyas amirah.
hetuṅku n matukup-tukup ta-k aharĕp masiñjaṅ umĕlĕs.
kālihniṅ basahan putih mara salinku denta wĕkasan.

10. kin-kin rāga sidik-sidik patĕmuniṅ vaṅ ardha tan avas.
marmātīs tuhun aṅlimuṇḍut i lulutku sumrah i hati.
vruhkviṅ kārya hitāvasāna karaṇaṅku yan rĕpĕh anut.
riṅ turvan maṅidamm-idam tahu laranya yāṅhĕli raras.

11. maṅkin-maṅkin avor lulut turida tiṅkahiṅ vaṅ akurĕn.
amrĕm riṅ rahineṅ taman hana gagā kakulvan alaṅö.

bvat hīkān ri samīpaniṅ raṇu kinūsaniṅ kayu puriṅ.
jriṅ jrāh mvaṅ tirisan katon alas-alasnya sarva kusuma.

22.12. **ṅelkvāmet gělěṅanta yan těka kitāṅgaměl susu masö.**
tan vruh riṅ lara cumbu-cumbu sahajāvěrö katalěhan.
tanpetā tinulak lanā tinikělan halis tan arěsěh.
tan dharmeṣṭa taṅanta n aṅlukari puṇḍutan tan avěliṅ.

13. **hevaṅkvī kita yan paminta vijiliṅ tapih kavijila.**
dentāreh i větis kadi tvaṅiṅ amaṅkvakěn puḍak arūm.
piṇḍānambut aśoka denta kumayuh těṅahku maṅaměr.
siṇḍyan ceṅni gělaṅku yāmilaṅi saṅgamāsriṅ umuni.

14. **tan laṅgěṅ pva ṅ ajoṅ kuniṅ tělas abhūṣanahyas asěkar.**
kālantātdinulurnikāṅ vivudḥa ṅūni yan pamanaha.
maṅke pva n pějah iṅ sumeru taya devatāṅlavadana.
kasyāsih ta-paratra tan hana miriṅ kiteṅ para-paran.

14. Why can you no longer wear the yellow *payuṅ*, as when you were dressed and wore flowers, at the moment you were accompanied by the gods, formerly, to strike (the Lord)? And now you are dead on Sumeru; not a single god comes to visit you. Because you are pitiful in death, nobody accompanies you on the journey.

15. **ndīkiṅ deśa pametanaṅkva ri huripta tanpa gamělan.**
aṅhöt riṅ śaśi-raśmi vāhu sumināṅuṅaṅ jalanidhi.
riṅ nyū-danta luměṅhay iṅ juraṅ aṅuṅkul-uṅkuli tavaṅ.
riṅ paṇḍan ta kuněṅ kitān lihatanaṅkva karva lěpihan.

15. In what place would I have to search for your life that has vanished into space? Has it hid itself in the beams of the moon, that is about to shine in order to look over the sea, or in the yellow coconut tree, that is standing aslant over the ravine and is hanging in space. Or, would I have to look for you in the paṇḍan plánt; (perhaps you have) united (yourself) with its flower?

16. **kiṅ-kiṅkvī kita yan lěṅěṅ těkapi saṅhubiṅ himagiri.**
vahvāgatra sake rěṅat-rěṅatiṅ agra-jambaṅan adoh.
lolyāpiṇḍa lavan kukusni valiraṅnya mār amarayaṅ.
mukṣāniṇḍir i jīvitanta n avasāna tanpa těmahan.

16. It is as if my sorrow is relieved by the vapours from the Snow-mountain. These have barely formed themselves (coming) from the cracks of the crater in the distance. Capriciously they unite themselves with the hazy sulphur fume that spreads

everywhere. As they become finally invisible they are to be likened to your soul.

22.17. lěṅ-lěṅ tan vulatiṅ tahěn ragas i hantuniṅ divākara.
měltik pāṅnya harěp-harěp lavaděn iṅ rěrěb rumaraba.
vāhvāreh asěvö puḍak hinabětiṅ pětuṅ kapavanan.
maṅkā teku gatinta puṅgěl inatīta tapvan aněḍěṅ".

17. They leave without looking back at the withered trees in the burning sun. Their branches break (because of the heat) and long greatly to be visited by the falling rain. The paṇḍan plant has hardly put forth its shoots when the bamboo struck by the wind strikes it down. Thus it also happened with you. You have been broken and helplessly left behind before you had reached the prime of life."

18. nāhan sambatirān prapañca sumavak sěněṅnira hilaṅ.
bhāsma hyaṅ smara tanpa gatra sinukat-sukat linihatan.
ton tekāṅ tahulan kapāla maputih sěḍěṅ kumalaka.
kadyāṅlīṅa ri saṅ ḍatěṅ mavarahe panas hatinira.

18. Thus was her wailing while calling hopelessly for her loved one who had passed away. She started to scrabble and search in the shapeless (heaps of) ashes of Kāma. There she saw a piece of his charred skull, that was white in colour. This showed her as if it were the heat of his heart.

19. „dyah ton-ton ta kahīna-puṇyani tuvuhku tan sipi-sipi.
bhasmībhūta vineh upadrava těkap bhaṭāra karaṇa.
āpan svaṅ harěpiṅ hulun mahuripāṇ ḍatěṅ kita bibi.
ndin tambā ndi pametanāmrěta panīsa rakryan iṅ akūṅ.

19. "O princess, behold the disastrous situation in which I am. I am turned to ashes as a penalty, inflicted by Śiva. Because my effort to stay alive till you have come has failed, O beloved woman. Which is the means, where will you find the water of life, O princess, with which you could cool my love?

20. t-aṅsö tebu nihan si manmatha kanirguṇanya tariman.
sugyan māsku tan eṅěteṅ hulun apan gěsěṅ dadi havu.
tiṅhal heněna tāku māsku ri těkanta riṅ vaṅ alara.
tanpāvak vinuvus tuhun hana lulutku laṅgěṅ i kita".

20. Come closer to me, beloved woman, look, here is Kāma; you will have to suffer his helplessness. Perhaps you cannot recognise me because I have turned to ashes? See, my dear one, I await your coming to me, the unfortunate one. Although I am without

body, my devotion to you is eternal.

22.21. lvir mańkojara kāmadeva rinasan vinarṇa ri hati.
devi mańkin aramběhan tańisirālupān tumutura.
mvań ceṭīnira kālih aṅlugas umilva mātya ri sira.
mańkā lvirniṅ aṅāśrayān taha larāmběkanya pějaha.

21. It was as if Kāma said something of this kind, when one considered it and defined it in the heart. The goddess wept even more intensely and did not remember that she wanted to follow him in death. One of her two female servants sacrificed herself to die with her. Thus a servant should be; he has to prefer death above grief (after the decease of the master)!

CANTO 23

1. kāla hyań ratih anańis bhramanta citta.
sań hyań rudra sira mulat ri puṣpitāṅśa.
vruh yan matya madanaghariṇī tan imbā.
icchā sań hyań i sira lantaran subaddha.

1. When Ratih cried and was confused in mind, Śiva looked at her. He knew that she wanted to die in order not to be separated (from her husband). He was pleased with her, that she walked the right path.

2. tunvan manmatha dumilah vineh pradīpta.
sākṣāt hasta manasijāṅave saharṣa.
donyāṅambila ri sirań susatya devī.
agyāṅayva turida rāga harṣa ri tvas.

2. He made Kāma's glowing cremation place flare up again, (the flames that) were to be compared with Kāma's hands, winking with joy, wanting to pull to him his most faithful spouse, to satisfy soon his love and pangs of love and to have joy in his heart.

3. sań satyāgirań umulat mari n saśoka.
yan ton rūpanikań apuy katon sa-meru.
„svamiṅkvīki ḍateń aveh kalīṇamargan".
liṅ devī ri hatinirādan aṅkas-aṅkas.

3. The faithful spouse looked at it with joy, and was sad no more when she saw the fire (blaze up) as high as Meru. "This is my comfort who has come to prepare for me the road to death." Thus the goddess thought to herself and made herself quickly ready.

4. mańkat sań pějaha lavan sakhīnirāgya.
ṅkāneń lantaran adulur manek riṅ agra.
kāṅkěn matya lumabuheń apuy praṇānta.

saṅ hyaṅ manmatha sinavaknirān pasambat.

4. Quickly she got ready to die with her female servants. There they climbed together along a ladder to the summit. It was as if the soul wanted to throw itself (too) into the fire and one would want to die (with her) (when one saw it)! Lamenting, she called to Kāma:

23.5. „ai nātha smara lihati ṅhulun tĕkapta.
suṅsuṅ teki laki manĕhta mātya donya.
tan dadyārusuha tumūt abhāvacakra
riṅ janmāntara, hulunanta riṅ paratra.

5. "O king Kāma, look at me. Come to meet me, beloved man, see, your servant wants to die. May I not commit a sin, I go (with you) to be reborn. As well as in the next life as in death may I be your servant.

6. pāṅniṅ mārga vilutikāṅ havan yan evĕh.
herĕn riṅ vvat ugal-agil havan karĕs-rĕs.
anti pva ṅhulun i rikāṅ pĕkĕn tuna vvaṅ.
uṅgvan saṅ guru pitarā sirān katĕmva".

6. Wait for me at the splitting of the road, or at the meandering path that is difficult to pass (but especially) at the swinging bridge, the horrible passage. Or wait for me in the market without people, the place where one comes across the lord of souls".

7. nāhan liṅ smaradayitāmuhun mamūjā.
yogajñānanira nirāśrayāmbĕk ahniṅ.
sāmpun maṅkana tumĕḍun sire hyaṅ agni.
katrīṇi priya paricārikā paḍāsraṅ.

7. Thus said Ratih, weeping and crying. Her thoughts in yoga was chastened and her heart was pure. Then they flung themselves into the holy fire, quickly, the three of them, she and both her beloved servants.

8. akrāk lvir salahasa sundarīṅ alas gōṅ.
yan ton saṅ tumĕḍun avās ya bhasmibhūtā.
truhniṅ saṅhub alimunan lumuh luměṅhay.
len kĕmbaṅ jĕnu sumavur paniṅsĕtiṅ hyaṅ.

8. The *sundari's* in the big forest shrieked as if they were sad, seeing (the women) fling themselves (into the fire) and turn to fire. The drops of fog fell everywhere like streaming tears and flowers and *boreh* dashed down as the crowning (act) by the gods.

9. saṅsiptan kapatiniraṅ patibratākūṅ.
ṅkān paṅgih manasija tanpa rūpa māvās.

kālih tan vĕnaṅ asamāgamārddha kepvan.
lvir vāhyendriya taya sādhaneṅ patĕmva.

9. The death of the faithful spouse and (goddess), consumed by pangs of love is not related in a detailed way. Then she found Kāma totally without body. They could not unite and were very sad. It was (for them) like a wordly longing to come together, for which one did not have the means.

23.10. hetunyan sumurup i citta nīlakaṇṭha.
śīghrāmor i-y-upas-ikāṅ manah lulut kūṅ.
śrī devī ratih apisan lavan bhaṭāri.
,muṅgu ṅkā pinaka manah sirān sarāga.

10. Therefore he (Kāma) penetrated Śiva's heart to unite soon with the poisonous matter in (Śiva's) heart, that (caused) love and devotion. Ratih united herself with the goddess (Umā). She (Ratih) found herself there as (Umā's) heart, as a result of which she (Umā) fell in love.

CANTO 24

1. byātītan sira saṅ rva sāmpun alilaṅ hĕnĕṅakĕna bhaṭāra varṇaneṅ.
tan ryamban vagugĕn rimaṅ tĕkapikāṅ smaraśara sumusuk tĕke hati.
tan vriṅ dāya karĕṅrĕṅan turida maṅraneṅhi ṅapitu vāhnikāṅ lulut.
maṅgāṅhöba mareṅ hulĕsniṅ aṅaraṅ marĕka ri haṅĕtiṅ payodhara.

1. There is silence about the couple that had died. Now we tell about the god (Śiva). Suddenly he was moved to love by Kāma's arrow that had struck him in the heart. He was desperate. The rain of love, that puts one in a sad mood, fell upon him; his pangs of love were like a *banjir* in the seventh month. He longed to take refuge under a blanket with his loved one to warm himself by the warmth of her breasts.

2. tĕkvan dūtanikāṅ kapāt vahu tĕkāṅatĕrakĕn iṅ akārya lĕṅ-lĕṅa.
meghānyāraṅ arantayan lumaris arja kadi-kadi taraṅtaṅiṅ jamaṅ.
mavvan tan hatĕṅö gĕrĕhnika rineṅvakĕn apilad alon tuka kapö.
saṅke rūmni rĕṅihniṅ aṅdĕha kapaṅgih i laranira yan kapiṅ rvana.

3. milvāṅamběki kiṅkiṅ āśrama bhaṭāra kadi dara-daran kagĕntĕran.
tapvan siṅhit asĕvva taṅguli vavaṅ karuhun apatajug-tajug sĕkar.
jaṅgākĕmbaṅ aṅiṅgĕk-iṅgĕk aṅuṅaṅ lĕṅĕṅ anuduhi kuntul aṅlayaṅ.
saṅgākāśa girahyasĕn pati pĕkul-pĕkul i tan ulahiṅ sakaṇṭaka.

4. maṅkin marma taněmnikāṅ turida rāge ri hati madarāga tan lipur.
maryāyoga samādhi tan kahuniṅā pijĕr aṅaraṅ apiṇḍa bhasmaran.

aṅkĕn tiṅhal i kĕmbaṅiṅ vuṅa tĕlĕṅ juga kupinanirān salah baṅun.
moghānuñjul aṅuntab-untab akĕdut kadi muṣika kataṅkĕban hulĕs.

24.5. **ṅkāne darśana rāmaṇīya hana raṅkaṅ agaja paḍa hīra maṇḍala.**
nāgaśvāsa gunuṅ-gunuṅnya kinaraṅ-karaṅ inukir ulāsirat bañu.
ṅkāna sthāna bhaṭāra kāsrĕpan amaṅkuk amaṅu-maṅu mör manahnira.
varṇan sambatireṅ ṭikākutu-kutuk sumĕsĕl avakirān kĕneṅ lulut.

6. **„ai koṅ hīna śarīra kaśmala harĕp kaviṣayana kapāśa riṅ smara.**
sinvaṅ yan guruniṅ sarāt huvus aśiṣya tuvin atuha riṅ śivāgama.
maṅkin buddhinire tan eṅĕt i patiṅkahiṅ ulah anibākĕnāhuti.
nirvākuṇḍala tan kagiṇḍalana vulvaṅ alupa ri panikṣaniṅ viku.

7. **maṅgĕh demu makolaha ṅ tan atĕṅö tan ulahiṅ inucap jagat-guru.**
takram riṅ tinuvākĕniṅ bhuvana sāmpun aguduha macihna kul-putih.
dikṣātantravidhi mvaṅ agnijananākrama tama tamanāmrĕtān tama.
moghājuntrĕt akūṅ rikaṅ sasulupit kadi viru-viruni lyaṅiṅ vulih.

8. **āyay ko puruṣāpa ko vavil akas vinara-varah amaṅkĕl andĕlĕg.**
bhogan tan tĕlu pāmbĕkaṇmu tan ulahniṅ adaluvaṅ amaṅkuk iṅ tahĕn.
maṅkin tanpa misiṅgih aṅlaga bĕtah lagi pinupuh i luṅgahiṅ vana.
jah tasmāt bvat amogha timbilĕna ko tĕlihĕna papamu n vavil dahat".

9. **nāhan śabda bhaṭāra śaṅkara kararva muman-uman avaknire hati.**
ṅkān sarveṣṭa sakāma-kāma sira sarvagata sakaharĕpnirān dadi.
nā sambandhanirān lumakvakĕn uneṅnira tĕlas amuhun riṅ āśrama.
tĕkvan śaktinikāṅ smare hatinirāṅulah-ulah aṅutus lumampaha.

10. **tan varṇan tĕkapiṅ maṅö laku bhaṭāra dinudut i samādhi pārvatī.**
eṅgal prāpta parĕṅ lavan manahirān tĕka pamatĕkikāṅ kadevatān.
himbaṅniṅ himavanta-parvata katon kahananira girīndraputrika.
tiṅkah svarga maṇīndranīla gupuranya kadi jaladharāṅhĕmū hudan.

10. How he fell in love is not related. He started off, drawn by Umā's samādhi. Soon he arrived at the same time (this is: as fast as) his thought, thanks to his divine nature. He saw Umā's residence on the slope of the Snow Mountain. The decoration (lit. arrangement) of the vault was a choice of blue precious stones; the gate looked like a cloud, pregnant with rain.

11. **vvantĕn bvat sĕpaṅ iṣṭa candana taviṅnya cinaraṇa hatĕpnya vidruma.**
ṅkā cuṇḍuk madanāri sāmpun aśīlāṅulahakĕna patiṅkahiṅ tamuy.
devī saṅ pinaran haneṅ grĕhalatāṅaraṅ amuhara kūṅ raras-hati.
vahvāgat-gat ikāṅ ratih tĕka hane manahira pinakāvakiṅ lulut.

11. There was a red building, made of selected candana wood with painted walls and a roof-covering of coral(-plates). Śiva directed himself to that and sat down, behaving like a guest. The goddess, for whom he was longing, was in a touched mood, in a summerhouse that rouses love and pleasure of the heart. This was the moment at which Ratih had penetrated her heart, to cause love there.

24.12. eñjiṅ kāla tĕvĕknirāṅlabuhana brata lĕṅĕṅ avĕnĕs kakiṅkiṅan.
adyus luhya kumölakĕn ṅĕlihikāṅ hati sinuruyaniṅ kakāṅhyasi.
söṅniṅ lambay abāṅ hañar kininaṅan pakĕñar i semininṅ bayĕm suluh.
piṅheniṅ vaja kesisan laṭi katon kadi salaga kinĕmbaṅan mirah.

13. tĕkvan yan hana vrĕtta mātra karĕṅö tripuravijaya kokalan panah.
deniṅ manmatha hetu saṅ hyaṅ agalak gumĕsĕṅ i saṅ anaṅga sāhasa.
„toh ndyānuṅ savavā kakūṅanira, liṅku" vuvusanira tarkaniṅ hati.
kiṅkiṅ piṇḍa hatur paröniṅ ananĕk mari n agigu hanan harĕp-harĕp.

14. gĕṅgöṅĕn katĕkān lulut muvah i jātinira n ahayu tanpa bhūṣaṇa.
endah rūpanirān katon aṅaraṅ iṅ śayana tumiliṅ iṅ laṅit lĕṅit.
siṅhitniṅ madhuka trivikrama n arĕs tumitisa rumĕpā manisnira.
lāvan töbni gĕluṅ-nirāvila-vilāsalita vinilĕtiṅ sĕkar gaḍuṅ.

15. mantĕn krodha tĕkapni kiṅkiṅira somya lumiyaṅi ṭikānireṅ karas.
līlāmeri titisni luhnira tibādaravayan amĕlĕs tĕkeṅ jaja.
mimbālum rumuhun kavĕs giri-girin tĕkapi halisirān sĕḍĕṅ cala.
ṅĕsṅösĕn rarasiṅ vulan kapati rukṣa mavĕdi ri buṅahnireṅ mukha.

CANTO 25

1. sĕḍĕṅ alaṅö girijāṅaraṅ oneṅ.
tĕkapikanaṅ ratih iṅ hati tan sah.
dadi vinarah sira yan tĕka saṅ hyaṅ.
tĕkap ikanaṅ paricāra jayākhya.

2. „ibu mijilāpa gaveniṅ akiṅkiṅ.
tĕka sira saṅ pinasotakĕn iṅ tvas.
maśila ri heṅnikanaṅ pavirāman.
anamun avalkala sāmpun asampĕt".

3. pavarahikāṅ kaka mājar i devī.
aśapatha mātya ri pāda bhaṭārī.
giriduhitā marikāpi tan eṅĕh.
tuhun ikanaṅ hati marma giraṅnya.

4. pamatĕkikāṅ kararān i sirāṅde.
kĕtĕ-kĕtĕgĕn rapuh eraṅ umĕtva.

iraṅ atukar lavan amběk akiṅkiṅ.
karaṇanirān vijil okĕr adandan.

25.5. ikaṅ aṅiriṅ ri sirāṅarih amběk.
vvalu patatanya sumantĕn atuntun.
amava pucaṅ rumuhun makajaṅ mrāk.
śayana pasaṅgraha śuddha vinarṇa.

6. satĕkanirāmrih aněmbah umambĕt.
kadi pĕpĕsa ṅ luṅayan dinĕhākĕn.
hati parameśvara marma saharṣa.
gĕmĕ-gĕmĕn ojar aveh lara rāga.

7. „uduh ibu māsku hatiṅku kita dyah.
aṅadĕga tāntĕn aṅel kita heman.
atuha sĕḍĕṅ kita veha(na) karma.
asĕnĕṅa deva viśeṣa katĕnku.

8. taha katuluy tuvuhiṅ rara meṅgal.
vinarah i rūmnya huvus vagĕd olah.
agilakakĕn tahan eṅĕt i devī.
aviraṅ amaṅkva tumiṅhal i göṅta.

9. dyah i hiriṅanku harebu patimpuh.
lukari kurugta sukĕr ṅvaṅ umūlat.
huvus abaṅun karikebu susunta.
vahu kadi kaṅsi hatur ya mapūcaṅ.

10. tuvi gĕluṅanta kasep ṅvaṅ i töbnya.
taya macikāri sĕḍĕṅku layat rūm.
kita rara ken sajahit vahu lĕñjĕp.
viněkasakĕnku turuṅ vruh iṅ īraṅ.

11. anak-anakanku pavehku ri kāna.
gaḍiṅikanaṅ liman andhakaśatru.
tĕlas inukirku rikā ya surūpa.
hana karikāpi hilaṅ ta kunĕṅ dyah".

12. vacana bhaṭāra ri parvataputrī.
saṅ inujarann apan eraṅ ikāṅ tvas.
tan agigu tiṅhal ikaṅ liriṅ esi.
hatinira mukṣa huvus dadi rāga.

13. avicaritan paṅuncapnira kālih.
krama tĕka taṅ taḍah adbhutarūpa.

ahalĕp anindita ṣaḍ-rasa matsya.
śuci patamuy vĕtuniṅ sthiti-yoga.

25.14. ri tĕlasirānaḍah amrĕtabhoga.
taya kavikāranikān hati śuddha.
suravanitā paricāra gumanti.
madaga ri saṅ rva tumiṅkah avaknya.

CANTO 26

1. atha ri sĕḍĕṅ bhaṭāra madanāri haneṅ himavān.
divasa tigaṅ kulĕm lavasirāmrih aseva lulut.
dumadak akāladeśa gati saṅ pinaran pinarĕk.
pujin apanamya ṅ eñjiṅ amajĕṅ laṭi tan sah iner.

2. muvah i rikāṅ kulĕm ghaṭita piṅ rva pĕtĕṅ kumĕlĕm.
rinadinaniṅ śaśī pabuka-kuṇḍur iṅ astagiri.
patĕr aṅalap rarasni rĕṅihiṅ kinĕdö kinayuh.
anaṅis aṅölakĕn prih akĕdal-kĕdalan kavava.

3. hati parameśvarāṅrĕs atĕñuh tĕkapiṅ griṅ iraṅ.
tulah alaṅö panumpal i manisnira jāṅavaśa.
sinaput i śaktiniṅ madana tanpa punagyan akūṅ.
lara kabalik sirān hyaṅ asakit sinarikniṅ unĕṅ.

4. manahira kepvan iṅ gati hanān paṅucap ri hati.
„mapa tĕkapamva koṅ avak aṅiṣṭya parāna kunĕṅ.
atha ca marāněkākĕna lulut muvahāmĕkula.
iraṅ-iraṅamva yan humuṅa kagyata yāririsa.

5. apa ta kunĕṅ paṅavruha rikiṅ turidāṅkvi riya.
ndya jarumanamva mājara lulutmu maran katĕṅĕr.
tulisakĕneṅ vilāpa maparanti puḍak sinuvĕṅ.
rasa laraniṅ kumölakĕn unĕṅnika tan katĕka.

6. yadin atitih bvatāku tumamā mapa līṅanika.
niyata paněṅgahanya kuhakeryaku duṣṭa tĕmĕn.
aku tuvi kevalālĕh isanākata piṇḍa hurip.
vadisanikin pagĕr turus arakṣa kalīṅanika.

7. hana karikāmbĕkanya kadi kūṅmu riyāmalĕsa.
turida mavanva-vanvan anukĕl tiki yan tulusa.
lara-lara kāmalolya kavĕnaṅ pinarĕk vinaśa.
aṅulihakĕn karāsikan aṅömi karasnya carik.

26.8. narah apa kūṅnya tan tumarimāku yadiṇ ḍatĕña.
aku ratuniṅ triloka tuvi śakti tuvin prajurit.
syapa kari deva tan vruh i lagaṅku lavan tripura.
hana haliman si handaka pĕjah pinijĕtku juga".

9. panaha-nahā bhaṭāra ri tan ahyuna śailasutā.
gumuṇita līṅa saṅ kiñĕnĕpiṅ hati rūpanira.
turida ginopanīya pinarākĕnireṅ kavikun.
kupinanirātahĕn juga maśabda lanāṅukulan.

10. vĕkasan uvani parcaya ri kūṅa girīndrasutā.
karaṇanirān lumakvakĕn uněṅnira marma sumök.
tĕlas amasaṅ sipat suduk anindyaguṇepĕt-ipĕt.
maṅalap-alap raras-raras apeda guṇanya tĕmĕn.

11. ri laku bhaṭāra śaṅkara tumūtakĕn ambĕkira.
amucuṅ amöṅakĕn kĕjĕpikāṅ akĕmit ri yava.
sahananiṅ apsarī paḍa makĕg maturū bilala.
tĕkap i mĕnuṅ bhaṭāra hana bhasma hanāji sirĕp.

12. hana grĕha danta śuddha mahijo tinaviṅ tinulis.
ya ta kahanan girīndraduhitāmrĕm aṅiṅkis apĕm.
dadi dumunuṅ bhaṭāra ri paranti girīndrasutā.
tĕkani sĕnönikāṅ damar aveh mulatānuluhi.

CANTO 27

1. byatītan saṅ hyaṅ manmatharipu haneṅ mandira gaḍiṅ.
kĕnĕp ri jro laṅse tan ucap-ucapĕn lvirnira huvus.
ikaṅ ceṭī muṅgviṅ taraban i yavātaṅhi vĕkasan.
avor harṣāmbĕknyān paguñĕpan agupyan paḍa midĕm.

1. There is no relating of when Śiva was in the ivory building. He slept behind the curtains and so it is not told in what condition he was. The female servants, who slept outside on the front gallery, woke up at last. They talked lively in a cheerful mood, and merriment was everywhere.

2. nda tan varṇan tiṅkahni patĕmunireṅ jro pakasutan.
bhaṭārī tībrāṅel matapa gumave kūṅa pura-jit.
ulihniṅ prih devī karaṇani ḍatĕṅ saṅ katuridan.
amaṅgih met veveni manisira solahniṅ alulut.

3. samaṅkā hīsniṅ kāma-ratih apupul sparśanarasa.
arok saṅke saṅ rvātĕmu silih iriṅ kapva kasukhan.
ikāṅ indrānī-śāstra kinatuturan śrī girisutā.
satiṅkahniṅ pradyumna pinaka hiḍĕp hyaṅ śiva lĕyĕp.

3. It was then that the outflowings of Kāma and Ratih, the juices of lust, which had come forth through their intercourses came profoundly into touch with each other, while they gave themselves to each other in the play of love.

27.4. atītan kūṅ saṅ mrākrĕta lulutirāmrĕm karahinhan.
abāṅ vetan söṅsöṅniṅ aruṇa kumĕmbaṅ vuṅa-vari.
siratniṅ vai mĕlkah ri lĕbaki pucakniṅ himagiri.
vināsvās mās muṅgviṅ muṣa vahu miděr kesisan apuy.

5. avā saṅ hyaṅ kapvāvuṅu saṅ amaṅun saṅgamarasa.
mijil saṅke laṅse gĕluṅ akusut avrā pinahayu.
miṅiṅ bvat kendran kenira minata haṅseṅ tatur areh.
mĕṅāmiṅkus keṅis lagi kapavanan lvir kupu-kupu.

6. ikāṅ ceṭī kapvāmarĕki bañu muṅgviṅ ghaṭa maṇi.
umā-devī luhyā ta sira tuhun ahyas pinahayu.
bhaṭārā luṅguh sāmpun arahup abhasmāṅumik-umik.
anambĕ trus-pātāla ginugutirāveh kapuruṣan.

7. hanan līlā-līlāmĕṅ-amĕṅ adulur lālana mahas.
hana nyāsārumbut rava ri tĕṅahiṅ mānasasara.
karaṅ pañjaṅnyāgantuka pinagĕriṅ paṇḍan apuḍak.
mirahnīṅ andvaṅ luṅsir aniriṅi siñjaṅ karudhiran.

8. jĕnĕk saṅ tan pendah mithuna saparan selvan adulur.
tumiṅhal-tiṅhal riṅ talaga kadi moyutt iṅ aduḷur.
ulah lvirniṅ tuñjuṅ kumucup anaběh vvai kapavanan.
parĕṅ lāvan haṅsāṅirakĕn avaknyāṅĕpĕk-ĕpĕk.

9. laluṅ māsā tamběh tiga vĕṅi vulan saṅ hyaṅ akurĕn.
maka prāṇa ṅ krīḍā rahina-vĕṅi sandhyā tan arĕsĕh
akrĕm-krĕm taṅ śukrādhika piněkuliṅ śoṇita marĕk.
haneṅ jroniṅ ṣaṭ-kroṣa rapuh aṅiḍam śrī girisutā.

9. The exalted male semen developed in the profound enclosure of the female juice inside the womb. Umā became weak from the first phase of her pregnancy.

10. rimaṅ tan ryamban saṅ kadi nasi sĕḍĕṅniṅ hilan alĕk.
ndan elik ryamböniṅ tinaḍah aṅĕlih tvasnira gupuy.
avak milvāpendah tumihaṅ ahijo lvir madhu vuluh.
i tuṅtuṅniṅ santĕn sa-mirahi pucaṅniṅ kayu bĕsar.

11. lumĕṅhe tanpātmā kahiḍĕpanirān māmbĕt aṅĕlih.
tiliṅniṅ vvai moghāhidu-hidu manahnyān huva-huva.

bhaṭārātah yatnāṅisapu ri bhaṭārī kataněhan.
apet bhāvān pojar bisa ṅisapu harṣāṅuda-ṅudaṅ.

CANTO 28

1. **hěněṅakěna bhaṭārī śailaputrī n kavoran.**
tucapa sahananiṅ hyaṅ pāḍa yatnān panīti.
těkapaniṅ amikāre garbha saṅ vāhu kesyan.
maran avětu salah lvir, yeka pinrī hinöm-höm.

1. There is silence about the goddess, who was pregnant. We tell about the gods who devised a trick cautiously, to be able to deform the unborn fruit of the pregnant one, so that it would be born like a monster; about that they were deliberating.

2. **atutur i samayāniṅ daitya nīlāṅga dhīran.**
paḍa mivěh i vara hyaṅ rudra ṅūnīṅ atīta.
svaṅ amalaku basā riṅ bhūr bhuvah svah surādi.
tan atakuta riṅ indra brahmā viṣṇviṅ raṇāṅga.

2. They remembered the boon (of Śiva) to the heroic demon Nīlāṅga, and were engaged in (deliberating about) the promise of Śiva (to the demon) in far-off days (namely) that he had failed to ask for lordship over earth, sky and heaven, especially over the gods, although in battle he was not afraid of Indra, Brahmā and Viṣṇu.

3. **kuněṅ ujarira saṅ hyaṅ śaṅkarākon prayatnā.**
„yan anaku maka mūla ṅ kāma ko n hīna-śaktya".
krama sumahur ikāṅ vvil mūrkha masvī hyaṅ īśa.
„yadin anaka bhaṭārāśaśvatā tanpa mandya".

3. That which Śiva said then, to warn him (the demon) to be on his guard, was (the following): "If (you fight against) my son, who will be born through Kāma, then you will be powerless." Then the stupid demon answered the Lord with irony: "when the Lord gets a son! But this will not be true, this cannot happen".

4. **karaṇani papupulniṅ deva hāro-harāhöm.**
yama baruṇa kuvera mvaṅ surendrādi sākṣī.
humajěṅi naya saṅ hyaṅ vākpati prāgivāka.
uma kari sira devī donaniṅ nīti sūkṣma.

4. This was the reason that the gods had come together, and were busy deliberating. Yama, Varuṇa, Kubera were present, with Indra at the head. They approved of the suggestion of the eloquent Bṛhaspati: that goddess Umā would be the aim of a secret trick.

5. **tělas arěja dināhan vāhana hyaṅ surendra.**
dvirada sira mavak hyaṅ ndan mahābañcaneki.

kagiri-giri tinonton krūra tan somyarūpa.
avila-vila karĕs-rĕs bhinna himpĕr khagendra.

5. They had harnessed Indra's mount in a beautiful way; it was an elephant of extraordinary size. They used him now to seriously harm (Umā). He looked fierce and enormous and was not friendly in appearance. He looked wildly around, terrifying, alarming, like the king of birds.

28.6. krama lumaku tan imbā saṅ vatĕk lokapāla.
saha pahula phalākveh sesiniṅ svargaloka.
aněmu dalihaniṅ tvas mārganiṅ nīti dadya.
lumavada sira saṅ hyaṅ śaṅkarāvahva-vahvan.

6. Then they parted. The lokapāla's had not stayed behind with a gift (consisting of) all kinds of fruits, products of heaven. In their hearts they had already thought of a pretext to make their trick succeed. (They pretended) to want to pay a visit to Śiva who (had) just (returned).

7. tutumuluya manambah saṅ mare jöṅ bhaṭāra.
marahakĕn i luluyniṅ daitya maṅkin pragalbha.
nda tucapa giriputrī mogha kāvit masaṇḍiṅ.
marĕk amatuni jaṅgut saṅ hyaṅ uṅgvī kisapvan.

7. They, who went to the feet of the Lord, wished to make a sĕmbah immediately, to say that the demon had become more and more reckless and bold.

Now it so happened that Umā was sitting close by, on his lap, to pull out the hair of the beard of the Lord.

8. savulatira katon taṅ vāhana krūrarūpa.
agila sahaja kagyat citta devī tumon ya.
muririṅ ariris elik tvasnirānon apūrva.
marĕk i jaja bhaṭārāṅol sumantĕn kavĕsvĕs.

8. When she looked up she saw the mount with a fierce appearance. Seeing it she shuddered and was frightened in her heart. Her hair stood on end, her heart became alarmed and dismayed when she saw what she had not seen before. She clasped the breast of the Lord and turned pale with fear.

9. surapati sira yatnāněmbah amvit ri saṅ hyaṅ.
lumaris avĕdi śāpan de bhaṭāri saroṣa.
milu sahananikāṅ hyaṅ kapva mantuk byatītan.
magĕm inaki manahnyāṅdadyakĕn bañcanāsvī.

9. Indra was on his guard, took leave of the Lord while making a sĕmbah and went away hastily, being afraid of the curse of the angry goddess. All the gods followed

him homeward; further we say no more about them. In their minds they were sure that their trick, devised in haste, had succeeded.

28.10. tripuraripu kapūhan vruh sire karyaniṅ hyaṅ.
kavĕkas aśila muṅgviṅ tīraniṅ pārijāta.
jĕnĕk i hayu bhaṭārī hetuniṅ saṅgamāsriṅ.
sinĕlaṅanira pāna prīyaniṅ sarva bhoga.

10. Śiva was surprised about the way the gods acted. He was still sitting at the foot of the pārijāta tree, taking pleasure in the beauty of the goddess and finding a motive in this to deeply embrace her repeatedly. (This amusement) he alternated with (the use of) drinks belonging to various dishes.

11. avicaritan ulah saṅ mrākrĕta ṅ rāga ri tvas.
girivaraduhitāṅrĕs taṅ vĕtĕṅ mogha molah.
atutur i samaya hyaṅ reka yan sāṅgĕpan lek.
krama mĕtu ta bhaṭāra hyaṅ gaṇa krūrarūpa.

11. There is no relating about him who executed love in his heart. Umā felt pain in her belly because of the movements (of the child). She remembered the age of the holy baby (this is: the child); that already nine months had gone by. Then god Gaṇa came in the world with a fierce appearance,

12. saha javuh aṅin ādrĕs ghūrṇitābāyubajra.
gĕlap aśani halisyus varṣa tanpa pramāṇa.
sa-vijilira gumĕntĕr yeka pakrāk bhaṭārī.
mulat i vĕkanirāvak deva mĕṅgĕp gajendra.

12. accompanied by rain, strong winds and a roaring storm with flashes of lightning. It thundered unceasingly with whirlwinds and torrents of rain. At the time of his birth an earthquake arose; at the same moment the goddess screamed when she saw that her son had a divine body, but the face of an elephant.

13. smararipu sira yatnān ton bhaṭārī kagöman.
umarihara saṅ elik yan mihat riṅ svaputra.
„ibu phalani giriste vāhana hyaṅ surendra.
hana dinuluran icchā deṅku vighnārthatatva[1].

13. Śiva was watchful, when he saw that the goddess was sad. He comforted her when she was averse to seeing her child. "My dear one, this is the result of your fear of Indra's mount. But I foresee something good of him: his nature is removing difficulties.

[1] All mss. read: vighnāntatatva.

28.14. gaṇa-gaṇani vuvustāmĕtvakĕn bhinnaśabda.
tĕhĕrĕn atiki deniṅ loka saṅ hyaṅ gaṇāstu.
guṇagaṇaniki śuddheṅ svarga siddhyeṅ raṇāṅga.
amĕjahana musuhniṅ deva tekin vĕkāṅku".

14. And as you (at the time of his birth) have been moaning awfully and unceasingly, may he therefore (be called) god Gaṇa by the people: be it so. Due to his many virtues, there will be peace in heaven and he will score many successes. He, my son, will kill the enemy of the gods".

15. paṅucapira bhaṭāreśāna sarvajñatatva.
krama pinahayu saṅ hyaṅ vighnakartā kamantyan.
ibu-puyaṅ uva devī pras-valī svargaloka.
kaka-kakanira saśrī somya nā triṅśa kanyā.

15. After Śiva, who is all-knowing by nature, had pronounced these words, Gaṇa was soon taken care of by a wetnurse and ĕ*mbans*, who were heavenly sacrificial goddesses. His playmates were beautiful, charming little girls, some thirty in number.

CANTO 29

1. kāla hyaṅ durmukha hañar umijil.
vvantĕn dūta dvaya maṅiṅĕtakĕn.
konkonan dānavapati pinatih.
māya lvir deva purihiṅ asura.

1. When Gaṇa was born, two spies were there to scout. They were important messengers of the demon-king, who — being demons — had disguised themselves as gods.

2. liṅ saṅ senāpura-pati mavĕkas.
„yan vĕtvānak girivaraduhitā.
sākṣāt śatruṅku kira-kiranikiṅ.
devādĕṅki ryaku manĕmu sukha".

2. The order of the king of Senapura (this is: the demon-king) was: "when the son of Umā is born, he is really my enemy, the (embodied) deception of the gods, who hate me; (in that case) they find joy."

3. sāmpun byakta pva girija-tanaya.
yatna ṅ bhūtān mulih avara-varah.
tan varṇan lvirnya tĕka kapalayū.
prāptānĕmbah ri saṅ asura-pati.

3. When it was certain that the son of Umā (had been born), (both the spy-) demons cautiously returned home to report. There is no relating what happened to them;

in haste they arrived and at their arrival they made a *sĕmbah* to the demon-king.

29.4. liṅ saṅ daityādhipa „parĕṅ umijil".
uśvāsādrĕs bhrukuṭinira tikĕl.
muntab taṅ krodha ri hati dumilah.
śīghrān mojā ri[1] balanira kabeh.

4 The demon-king, breathing heavily and frowning, said: "Advance together". Anger flared up and glowed in his heart. Soon he gave orders to his armies.

[1] for *major ri.*

5. sakvehniṅ daityabala paḍa masö.
vadvā ri jro kuṭa parĕṅ inatag.
hyun-hyun kapvāruh-aruhan umijil.
gut-gūtĕn ghūrṇita parĕṅ agalak.

5. All the demon soldiers enlisted; the subjects in the castle were given their commands at the same time. With a lot of bustle they hurried to leave, and chafed inwardly in their collective wildness.

6. sāmpun tekaṅ kira-kira pinapak.
sepĕn sakvehnikaṅ amara sura.
riṅ kendran svarga saphala dunuṅĕn.
āpan yāmet kira-kira biṣama.

6. The tactics had already been announced: the gods had to be taken by surprise. Heaven, the residence of Indra, had to be the first target; because (Indra) had applied the dangerous deception.

7. osik taṅ sañjata sagala pĕpĕk.
tūt sĕṅkĕrniṅ lĕbuh iṅ alun-alun.
vvilniṅ vvil rākṣasa vĕki kadi vāh.
mantrīniṅ mrĕtyu puhuniṅ asura.

7. The troups had all been drawn up along the side of the road (and) on the *alun-alun*. It was full with the men of the demons and giants, as if it were a flood. The mantri's of *Mrĕtyu* were leaders of the demons.

8. gĕṇḍiṅ daityādhipa ya ta tinaběh.
kĕṇḍaṅ goṅ gaṅsa gubar asahuran.
syok-syokniṅ kaṅsi kumisik apagut.
ṅek-ṅekniṅ śaṅkha ta-ra-ra-ra-ra-rat.

8. The musical instruments of the demon-king were played. Drums, copper gongs, and cymbals resounded everywhere. The clanging of the *kaṅsi's* was ear-deafening shrill,

and the tooting of the horns sounded tara-rara-rarat.

CANTO 30

1. krama mĕtu saṅka riṅ nagara dānava-pati gumuruh.
i punuki rĕṅganiṅ dvirada-rākṣasa kahananira.
dhanuhi dilahnikāṅ kavaca mapratihata sumirat.
ravi suměnö haneṅ udaya-pārśva paḍanira muruh.

1. Then the demon-king came out of his city amidst great clamour, sitting in a decorated tent on the neck of a gigantic elephant. The reflections of the glint of his armour shone like the burning sun that shone on the Udaya-mountains.

2. bala pinakādi mrĕtyu sakalāruh-aruhan arasuk.
dhvajanira nāgacarma vinalölvan aṅadĕg aruhur.
maṅavik arĕs malad-malad apūrva siniririṅ aṅin.
limaṅ atus ādbhutāpaḍa-paḍāṅakĕp-akĕp adulur.

2. The excited army, with chieftains who looked like the gods of death, was well fitted out. The high-standing banners, provided with snakeskins with goggling eyes, wide-open mouths and flaming tongues, were terrible (to behold), enormously flying in the wind. There were 500, following each other, terrifying, all with gaping mouths.

3. papan arasuk lutuṅ-lutuṅ asaṅkhya kadi pĕtĕṅ ahöm.
aṅuna-ṅunaṅ sipiṅ-sipiṅikāṅĕḍap-ĕḍap ahulap.
tabĕtaběhan humuṅ pinaka doknya kutupu-kutupuk.
dilahi curiknya handaru miděr pracalita gumulak.

3. They had black shields with them, innumerable, like a gathering of darkness. The shining, blinding (inlay of) mother-of-pearl appeared like fireflies. The noisy gamelan occupied the place of owls, that (called) kutupuh-kutupuh. The shine of their swords looked like round-flying meteors, mobile and shining.

4. pamaja sakoṭi rākṣasa surakṣaka kagiri-giri.
muruṅut abhairavāmava lipuṅ mulat avuraṅutan.
surati papanya siṅha maṅavil gajapati maṅuliṅ.
vatĕk agalah salakṣa ṅ akasir-kasir ajaran arĕs.

4. The eye-teeth (this is: the wings of the array of battle) consisted of 1,00,000 ever watchful giants, terrifying, fierce in appearance, holding a lance in their hands, glancing around fiercely. The design on their shields was that of a lion attacking a huge, furious elephant. There were 10,000 pike-men with plumes, on horse back, terrifying.

5. i vuri tumūt hiraṇya-kasipuh mvaṅ asura vinuruk.
vĕka-vĕka kālakeya danamāna vikaṭa kuhaka.

daśakara-vaktra bhīma-krĕta kapva ya salayamukha.
saṅ akala-karṇikiṅ tinuha riṅ raṇa tuvi pinatih.

30.6. prasama parĕṅ lumampah ahavan ratha maṇi-salaga.
agaṇita piṇḍaniṅ bala padāti turaga rinasuk.
dhvaja ri harĕpnirājina tĕkeṅ mukhanira sinasat.
pracalita kāka vibhrama tulisnya ri tĕpi kumaluṅ.

7. taruṇanikācaran tahu tatuṅgalan akuda-kudan.
pituṅ ivu śūra sāra śarapuṅniṅ asura piruhun.
mrĕgapati darpa lañchanani pālaganika minaṇi.
apapatihan ravisnya pinĕpĕs biṅuṅ-usus avilĕt.

8. milu ṅ agajah sahasra-śata piṇḍanika sana-sini.
rinasuk iṅ indranīla kadi kīrṇagiri karivutan.
tĕlas akaluṅ-kaluṅ tatu mukhanya ginaruḍa mañaṅ.
kumĕḍap aṅĕṇḍĕp-ĕṇḍĕp ahulap kadi latu-latu mör.

8. Then the army followed with elephants, 100,000 in number, arrayed everywhere, with dark blue equipment, like innumerable mountains, assaulted by a storm. They wore necklaces and their foreheads were tattooed with a (figure of) Garuḍa with an open beak. It was splendid, shining and blinding, like flying fire.

9. sinahaja padbĕlas ya ta ṅ ajantra saṅaṅ ivu juru.
arurĕk arampak aṅrivĕg i lampah amuvuhi sĕsĕk.
vijah akasir-kasir vulu mayūra sagala rinavis.
kadi kĕḍapiṅ tasik mata jugāṅalun-alun ahijo.

9. Divided in 14 (equal sections) were the cakra bearers, (each) consisting of 9,000 *juru's*. It was a great press, they walked with difficulty in tight crowds, causing blockages. (All) wore waving plumes of peacock feathers; their equipment was completely decorated (with it) as with fringes. It was like the flickering of a sea of "eyes" that waved and was green in colour.

10. paḍa mĕsat iṅ nabhastala tĕkeṅ ratha gaja turaga.
vĕki kadi megha riṅ pralaya riṅ daśa-diśi sumaput.
hyaṅ aruṇa tan kĕñar kasahaban bhuvana kadi pĕtĕṅ.
kavaca rukuh prabhāsvara gumanti manuluhi jagat.

10. They flew through the air, together with chariots, elephants and horses. The ten quarters were filled as with clouds at the time of world-destruction. The sun, obscured by them, gave no light, as if the world had been wrapped in darkness. But the armours and helmets shone and lighted the world in their turn.

30.11. iniṅĕt-iṅĕt hanan kadi tasik malih aṅavaṅ-avaṅ.
papupuli sañcayāśara kadī karaṅ ariṅi-riṅi.
sa-gĕrĕhiṅ ampuhan dhvaninikāṅ bala sabala humuṅ.
kadi sihuṅiṅ mahāgila curiknika kagiri-giri.

11. When you considered it, then it was as if an ocean moved through the air. The multitudes of weapons together were like sharp rocks. The sound of the army — as loud as possible — was to be compared with the roaring of breakers. The terrifying swords looked like the tusks of narwals.

12. ri lakunikāṅ balāsura samā-sama nĕsĕki laṅit.
prasama turuṅ pĕgat saka rikaṅ kuṭa gupura saṅa.
gaṇa-gaṇa bhūta jaṅgama paśāca paḍa kapĕlĕṅĕn.
tĕkapi kupaknikāṅ dhanuh abhairava parĕṅ inayat.

12. The joint advance of the demon-army filled the sky. There was no end to it. Yet soldiers advanced from the castle with nine gates. Gnomes, ghosts, phantoms and hell-inhabitants were deafened by the cracking of the enormous arches.

13. avicarita ṅ havan gagana sakṣaṇa kuluvut adoh.
śaśi-ravi-loka tāra ya lĕṅit paḍa kahalivatan.
krama ḍatĕṅiṅ surālaya layat lakunikaṅ asura.
tĕkapi gubarnya ghūrṇita humuṅ kadi gĕlap ataruṅ.

13. There is no telling about the advance (of the army) through the sky. It had covered a great distance and soon became invisible. It had already passed the places of the moon, the sun and the invisible stars. Then the advancing demons reached quickly the abode of the gods. The cymbals, making a confused and droning (noise), reminded of thunder-claps that collided with each other.

CANTO 31

1. prāpta ṅ rākṣasa ghūrṇita gumuruh.
kapvāṅrampas anunvani sumahur.
akveh deva pĕjah kaparĕpĕkan.
strīniṅ hyaṅ hinañaṅ pinarĕbutan.

1. When the giants arrived amidst noise and din, they started to destroy and set fires out of revenge. Many gods were taken by surprise and killed, while their wives were robbed and left penniless.

2. avrĕg taṅ sura saptarĕṣigaṇa.
kepvan tan vruh i rātnya giri-girin.
tan sārāmrih anak-rabi tinuluṅ.
tyakteṅ sañjata nora vinulatan.

2. The gods and the group of the seven ṛṣi's fell into a commotion. Bewildered and alarmed they did not know what to do. Abandoning all their heroism they tried only to save their wives and children. They threw down the weapons and did not think of anything other (than wives and children).

31.3. sa-svargātri titirnya masahuran.
yan prāpta ṅ graha rākṣasa sumaput.
devācumbana duhkha kapĕgatan.
sab-sab śatru dumeh ya girivilan.

3. The alarm resounded through the whole of heaven, as a warning that disaster, especially surprise attack by the giants, was approaching. The gods, who were engaged in caressing (their loved ones), became disheartened, as they were separated (from their loved ones) by the rapacious enemies; therefore they slunk away.

4. riṅ kendran tucapa ṅ suraduhitā.
vahvahyas maparas rarasi halis.
sāmpun tuṅgal ikaṅ saviji turuṅ.
sah kenyān patukup-tukup alayū.

5. sakveh saṅ daśarudra masasaran.
sök luṅhāṅili tūt gaganatala.
mvaṅ saṅ hyaṅ maranak makaburayut.
taṅguṅ putra salakṣa kaki tĕguh.

6. kālanyān pralayā sa-surapada.
svarga bhraṣṭa gĕsĕṅ kapatĕṅahan.
maṅkin taṅ vivudhāvrĕg alaradan.
devī deva salakṣa silih idĕk.

6. When the entire residence of the gods was thrown into commotion, heaven was destroyed and turned to ashes upto the midpoint. The confusion became greater on the flight of the gods. Thousands of gods and goddesses trampled upon each other.

7. hetunyān pakirih luyuk alayū.
muṅsir pāda bhaṭāra suragaṇa.
tan varṇan tumuluy tĕka kapaluh.
uśvāsādrĕs anĕmbah akĕsutan.

7. Therefore an arrangement was made so that they could flée quickly. The gods took refuge at the feet of Śiva. In short, they soon arrived, exhausted and, panting, made a sĕmbah, while wiping away their tears.

31.8. kagyat citta bhaṭāra tĕkapikaṅ.
devāněmbah i pādanira ḍatĕṅ.
mājar yan katĕkan musuh, ikanaṅ
svarga dhvāsta tinunvan iṅ asura.

8. Śiva was alarmed by the coming of the gods, who, making a sembah at his feet, informed him that the enemy had made an attack and that heaven had been destroyed, and set on fire by the demons.

9. māsih saṅ hyaṅ aveh vara karuṇa.
„ai sakvehta surāpsara humatur.
putraṅkvīki vĕvö[1] tuli vulati.
astu bhraṣṭa musuhta tĕkap ike".

9. Śiva had compassion and granted them a favour out of mercy. "Indeed, you gods and apasarases together, who request (me). Take this child with you (to war) and then observe him. Your enemy will be destroyed by him."

[1] Read: *vavan*.

10. liṅ saṅ hyaṅ tripurāntaka tumuluy.
saṅ hyaṅ durmukha vāla pinituha.
krūrāgöṅ inusapnira dinĕlö.
riṅ mantrākṣara yoga yinugapat.

10. Thus spoke Śiva. Then Gaṇa who was still young, was made old. He became awe-inspiringly large after he had been touched and looked at (by his father), while (all the gods) became immersed at the same time in yoga, while pronouncing spells.

11. sāmpun hyaṅ gaṇa labdha-tuha madĕg.
taṅgap taṅ caduśakti piniturun.
śīghrāvimba kuṭāra kadi kilat.
donyāmātyana śatru surapati.

11. When Gaṇa had become large, he stood up, received the marrow and kernel of the "power" which at once took the form of an axe like a flash of lightning with which he would kill Indra's enemies.

CANTO 32

1. sāmpunikāṅ anugraha mareṅ girisuta-tanaya.
len aṇimādi devaguṇa kapva kavaśa karĕgĕp.
rĕp mabaṅun tikāṅ hyaṅ umuvah prakupita sumaput.
kapva dhrĕtāyudhānĕmu parāśrayaṇaniṅ ajurit.

1. After Umā's son had received this favour, together with the capacity to make

himself invisible and other divine qualities which he could control, the gods arose immediately and made a (counter-attack with renewed courage. They grabbed weapons as soon as they had found protection in battle.

32.2. hetu surendra yatna maṅutus maṅataga miděra.
saṅ huvus āṅělih prathamaniṅ kuduran amaluya.
śīghratarāhavan turaga citraratha kapalayū.
maṅgěh akon raṇapriya tumaṅgala ṅ asurapati.

2. Therefore Indra carefully commanded an array of encirclement. They who had already been exhausted after the first confusion, came back. Citraratha ran hastily to the front, on horseback. Resolutely he commanded to be brave in battle and to rise against the demon-king.

3. sesinikāṅ sa-kendran avajū-vaju kavaca rukuh.
mvaṅ surasaṅghya yatna těka tan palě-palěh inatag.
sakṣaṇa sěk sěsěk věki tikāṅ gaja turaga ḍatěṅ.
rěṅganikāṅ gajāśva ratha kādbhuta makagurilap.

3. Everyone in heaven was wearing a coat of mail, armour and a helmet. And the multitudes of gods arrived with caution and obeyed the order. In the winking of an eye, it (the battle-field) was greatly crowded with onrushing elephants and horses. The harnesses of elephants, horses and chariots shone sharply.

4. gěntěrikāṅ mrědaṅga kala śaṅkha tinulup aṅuhuh.
ghūrṇita ghora ghěṇṭani limanya dumadak aṅuliṅ.
paṅhrìki patriniṅ turaga tulya gěrěh asahuran.
lvir garuḍāpětak dhvaninikāṅ gubar inatus-atus.

4. The music of the droning gamělan-instruments, kettle-drums and blow-horns resounded. The bells of elephants that had suddenly become wild, sounded loudly and confusedly. The whinnying and screaming of the horses was like thunder-claps that answered each other and like the screaming of Garuḍa was the sound of hundreds of cymbals.

5. piṇḍa salakṣa ṅ apsara vanīṅ samara sumarasah.
tanpa sělat raṅinya tinapis cinaraṇa kuměñar.
aṅśuka rakta varṇani ravisnya tinulisiṅ ěmās.
bhāsvara sāluniṅ tasik apuy kasiratan aruṇa.

5. Up to a total number of 10,000 the brave apsarases were dispersed in battle. Their shining shields, that were covered and decorated, left no spaces between. The sewn-on pieces were made of red silk, drawn with gold, and shining like the waves of the fire-sea, lit by the sun.

32.6. hyaṅ suranātha maṅkat ahavan gajapati rinasuk.
lāvan ikāṅ balāpsara tumūt vĕki pĕnuh arurĕk.
kīrṇa vinaṅkava dhvajanirārĕja linayu-layu.
cañcala mrĕtyuhasta juga yan kĕlab aṅavay-avay.

6. Indra departed, riding on the harnessed king of elephants, followed by the army of apsarases that filled the sky in packed crowds. Innumerable were the beautiful, rainbow-coloured banners, provided with fluttering banners, that put one in mind of the mobile, winking hands of Death.

7. śīghra tumūt bhaṭāra yama ḍaṇḍa vinugarinira.
bhūta pinañca-deśa vidhiniṅ bhuvana dulurika.
kapva tĕluṅpuluh rva vilaṅiṅ sajuru paḍa gĕnĕp.
sātus arok nĕmaṅ-puluh ikāṅ bala ḍĕṅĕn asarik.

7. Immediately Yama followed with his club that he swung (unceasingly in the air). Ghosts, lined up in the five directions, (the first cause of) fate of the world, accompanied him. The number of every group was 32, all complete. The teasing devils had joined in groups of 100 and of 60.

8. tĕṅranirādulur paḍa ladiṅ-ladiṅ aṅubar-abir.
preta kapāla tapvan aradin tulisika ri tĕpi.
rāhniṅ adharma kīrṇa galuganya kuměñar amirah.
sök tahulan tikĕl paḍa ginaṇḍa bahĕluṅ asalit.

8. The innumerable banners were provided with knife(-shaped figures) like flashes of lightning. At the edge (of the cloth) were drawings of skulls, that were not yet dried up, of deceased persons. The blood of sinners had served as red dye, scattered everywhere. It was full with sharp-pointed, broken, strung bones.

9. hyaṅ baruṇānisih panĕpi kulvan amarĕki rĕnĕs.
livran i patriniṅ lavaṇa-sāgara balanika sök.
tanpa tĕpi prakīrṇa gumuruh maṅĕbĕk avurahan.
ghūrṇita tan vĕnaṅ ginaṇana ṅ gaja turaga sĕsök.

9. Varuṇa went along the western (sea) shores close to the swamps. His innumerable army swarmed in the roaring Salt-sea, free, scattered, noisy, filling everywhere. Droning (was the noise) of the innumerable elephants and the crowds of horses.

10. bāṅ binurit-burit dhvajanirāsĕmu papatiṅ ivak.
asraṅ alumba-lumban aḍaḍap sahiṅ aṅagĕr-agĕr.
tanpa sĕlānisik peñu sipiṅ-sipiṅika tinapis.
tan surud aṅgĕtĕm kamakarāṅiji-ṅijiṅ amijah.

10. Their banners were red-striped, looking like fish-fins. Frolicking they advanced

with shells as axes...(?). There was no space, the pearl-oysters arranged themselves like the scales of the tortoise, close together. The people did not retreat.

32.11. hyaṅ dhanapāla puṣpaka vimāna havanira tumūt.
mās minatan pirak dhvajanirāniga-niga jinajar.
guhyaka-śūra lokakĕmitan guṇa-gaṇa pinĕṭik[1].
tanpa balik halāgĕmĕm akuñci pĕpĕt apĕpĕtan.
[1] Read *pinatik.*

11. Kubera went also, driving in his vimāna named Puṣpaka. His banners were made of gold, with silver inlay, (carried) in a row, always in groups of three. His subjects were guhyaka-heroes, the world-treasurers with many virtues. They did not lapse into poverty; thanks to their thrift and (the possession of a) strong, air tight (treasury).

12. saṅ vatĕk agni piṅhay anipis dhvajanira kumukus.
kīrṇa sateja sañjatanirāṅaraman alimunan.
śūra panasbaran balanirāgĕmĕr aṅalad-alad.
lāgi vanīṅ raṇāṅgĕsĕṅi śatru marĕk amanasi.

12. The troups of Agni had light, white banners, from which smoke issued. Countless were their flame-bright weapons that whirled flickering around. The soldiers were hot-tempered heroes, whose pugnaciousness blazed up. Further they were brave in battle; they singed and scorched the approaching enemies.

13. ghora bhaṭāra bāyu kumusuh lakunira tan alon.
lvir tinulis rivut dhvajanirārĕcĕp inaṅin-aṅin.
ghūrṇita śabda tanpa tavĕṅan bala pamajanira.
ādrĕs amakṣa śatru kabarat katimur amĕgati.

13. Rustling, storming and swift was the advance of Vāyu. It was as if the banners had been painted with flashes of lightning, that flickered in the wind. The sound was droning; (both) extremities of the army did not take cover. With strength they forced the enemy to go westward or eastward, or halted them.

14. vuntatikāṅ balānila bhaṭāra gaṇa sira tumūt.
sök surasaṅghya deva puluṅan sana-sini sumaput.
viṣṇu pitāmahādinikanaṅ pinaka balanira.
taṇḍa navagrahāpupul aṅ aṣṭabasu rĕṣigaṇa.

14. Behind the army of the wind-god Gaṇa followed, pressed around by multitudes of gods who had been recruited from everywhere, (in) overwhelming (numbers). Viṣṇu and Brahmā were the most important ones in his suite. The nine Graha's, that acted as leaders, united themselves with the eight Vasu's and the multitudes of ṛṣi's.

32.15. nyān anaḍĕm sasañjatanikāṅ vivudha saha bala.
kīrṇa savaṅ tasik rudhira kīrṇa ya kilat avilĕt.
piṇḍa hudan pva tanpa tahĕnan kadi gĕlapiṅ apuy.
lvir pura saptaloka tumibā kadi bhuvana rĕmĕk.

15. Well, the weapons of the gods with their armies were not without danger. They were overwhelming like a sea of blood; flashes of lightning coursed everywhere. They were like a rain that could not be checked, or like the fire of a flash of lightning. It was as if the citadel of the seven worlds crashed, or the globe fell to pieces.

CANTO 33

1. sāmpun saṅ hyaṅ surendrāgĕlār asir-asiran mabyūha humarĕk.
lāvan sakvehnikāṅ deva tumihaṅ atumaṅ tĕṅranya humabĕt.
ton taṅ daityānarambah prasama kadi gĕlap krūrākrak umupak[1].
kapvāṅambul parĕṅ ghūrṇita paḍa gumuluṅ lāvan gaja ratha.

1. After Indra had drawn up his numerous army to attack with all the gods that had prepared themselves, while their banners, placed in rows, fluttered, they saw the demons, angry and screaming, advancing together, like striking lightnings. They attacked, all at the same time, with great noise, charging with horses and elephants.

[1] for *krūrākrak kumupak.*

2. salvirniṅ bhūr bhuvah svah bhuvana tĕka pĕpĕt brahmāṇḍa kapĕḍĕk.
opĕt lvirnyān hibĕk rākṣasa pĕnuh arivĕg sök tanpa ligaran.
eṅguṅ saṅ hyaṅ mahāmeru rubuh agivaṅan taṅ bhūmi kahiriṅ.
kombul prodbhūta saptārṇavanika kumucak bhinnānĕhi laṅit.

2. Earth, sky and heaven, the universe was filled (with demons) while the universe was dented. Yet it was full of giants, crowded together, one could hardly move because of the narrowness; there was no open space. Mahāmeru was staggering, fell down, while the earth was swaying and lay on her side. The seven seas were violently flung into the sky; (the water) dashed and filled the air.

3. huṅniṅ gĕṇḍiṅ sĕḍag śaṅkha tinulup aṅuhuh kaṅśinya kumisik.
goṅ kĕṇḍaṅ ghūrṇitāgĕg gubar inatus-atus ginval kumurutug.
paṅhrikniṅ tuṅgaṅan mvaṅ paṅuhuhiṅ akudāsumbar ta katĕkan.
duk-duk jantrāṅhudan riṅ gagana saha pisuh taṅ daitya varagaṅ.

3. The din of the gamĕlan was bewildering (?), the blown horns resounded loudly and the kaṅsi's were ear-deafening. Gongs and drums sounded, the hundreds of cymbals which they beat, crashed unceasingly. The screaming of the mounts and the calling of the horsemen that challenged each other, were... Spears and discusses fell like rain from the sky; the loose demon-soldiers (fought) at the same time with terms of abuse.

33.4. śīghrān tampuh tikāṅ praṅ paḍa makabarubuh taṅ śūla luměpas.
akveh kolih těkapniṅ galah atip aněbah mevvīvu ruměbah.
kīrṇākrěp taṅ papan kākrěpuk apagut apan śīrṇān pinugutan.
těg tog cob kākrěcik ceṅ curikika cinarikniṅ cakra katakis.

4. Soon they came to blows, javelins flew through the sky and fell on the crowd. Many were hit by pikes, they attacked each other in dense throngs and thousands fell. Innumerable and dense were the shields that collided with each other, cracking; because (their carriers) had been beheaded. The krises that had been warded off by discuses, caused a jingling and mighty clanging.

5. lvirnyān guntur těkapniṅ śaravara luměpas gaṇḍinya sumavur.
amraṅ pinraṅ sinuṅgeṅ galah aruñu-ruñu prāptāsriṅ anujah.
rěmpū deniṅ gadā syuh kahabět i pamubatniṅ ḍěṇḍa muśala.
ghěk ghor ṭor ghūrṇitānub silih uḍěk aṅuḍěk taṅ śūra parupěk.

5. It was like an eruption, that spat out flying arrows and scattered hammers, everywhere. They cut each other, were speared with pikes; from all sides stabs were handed out continually. They were being crushed by clubs, smashed by flung cudgels and hammers. Ghěk ghor ṭor was the noise; the heroes collided with each other in pursuit, to corner (their adversaries).

6. sākniṅ rěṅgān katumpěk pracalita pinupuh riṅ naṅgala věsi.
kāhrět keděr guluṅniṅ ratha kuda tinujah tan sāra ruṃěpa.
rimpuṅ jöṅ saṅ manuṅgaṅ dinugaṅ iniděran pinraṅ tinugělan.
rodrāṅrěṅgut malěs riṅ curiga tumḕḍun aṅraṅkul kakěḍěpěk.

6. The chariots, toppled over, smashed, splashed out hit by a coulter weapon. The wheels of the wagons were checked and bent; the horses, stabbed, fell down powerless. The feet of the horsemen were cut off; they themselves were kicked, surrounded, cut and beheaded. Dismounted, they groped angrily around to revenge themselves with their krises; walking on the knees they (still) embraced (the enemy).

7. akveh kolěṅ těkapniṅ liman inubat-abit maṅluñjuk akiḍat.
tan sāra nyāṅrěgěp sañjata malěs anuduk riṅ tomara siṅi.
tan dvān běntar větěṅniṅ gajapati katugěl teganya katarip.
gambhīrāṅěmbak-ěmbak dalěmanika ḍavuh rāhnyādaravayan.

7. Many were cast down by elephants, flung around high up, sprawling. Although powerless they still grasped for their weapons, to stab, in their turn, with their sharp daggers. It did not fail; the belly of the king-elephant was ripped open, a rib broken out and cut off. Deep and moist (was the wound), the intestines fell out and blood streamed forth.

33.8. mańsö sakvehnikāń daitya paḍa parĕń amuk gutgūtĕn abutĕń.
amrań mańduk mañakrānuduk anĕḳĕnakĕn riń śūla manuhuk.
akveh daityāńgalah riń gayur ańajar-ajar grĕtnyāńgayur usus.
len tań rodrāmupak taṇḍasiń asura katūt nāḍinya saḍĕpa.

8. All the giants advanced together, raving, and attacked furiously. They hewed, stabbed, flung discuses, cut, thrust spears and hacked. Many demons stabbed with barbed pikes, cut the enemy to pieces, while the barbs were caught in the intestines. There were some who pulled off the head of a demon, with the gullet, a fathom in length, still hanging on.

9. glāna ń vidyādharāvrĕg silih iděk apĕḍĕk[1] kāhrĕt kapipitan.
abyūran keńgut olah binĕsu ginurumuń tĕńgĕknya pinĕgat.
kīrṇākveh tań katimpal tańanika sinavat bāhunya tumibā.
dudvāńohan hinoran sinakitan inirit pādanya ginalit.

9. The vidyādhara's were exhausted and in confusion, trampling each other, creeping, unable to move, cornered. They rushed to all sides, were compelled to flee, they looked for movement, but were hunted, attacked by many and beheaded. There were many whose hands were chopped off; arms also fell off, struck by thrown weapons. Others groaned, because they were bound, tormented, dragged along and pinched in the feet.

[1] for *iděk kapĕḍĕk*.

10. mańsö sań hyań surendrān kaburu-buru rusak rovańnira mĕsat.
mańkat lāvan vatĕk deva tumitih anisih sańkīrṇa kumucup.
hyań brahmā viṣṇu sańrabdha pinaka panihuńniń hañjur i tĕpi.
kānan keryārĕbut riń śaravara gumuluń rodrāmarupuhi.

10. When his men were destroyed, hunted everywhere and had fled, Indra came to the fore. He prepared himself with the gods to undertake a mighty, general attack from the side. Brahmā and Viṣṇu were ready as flanks on (both) extremities of the advance guard. On the right and on the left side they tried to trick each other out of the excellent weapons; (the army) rolled forward and felled (the enemy) in a terrible way.

11. kāńgul tań daitya kagyat katĕvĕk iń iriń an deniń suragaṇa.
abyūran durbalālvań kahala pinĕgatan tan sāra sinuruń.
syuh deniń cakra bajrān ginurumuń inirup sāk dāruṇa nanā.
daityākveh lvir linaṇḍak tĕkapika cĕrĕcĕbniń hrū kakurucup.

11. The demons were halted; they were alarmed because the gods attacked them from the side. Despondently they fled with loss to all sides; they were driven against their will, cut off and destroyed, injured by discuses, and vajra's; the destruction and disorder by the general attack and by the encirclement were terrible. Many demons looked like

porcupines, because they had been hit by arrows that stuck (in their bodies).

33.12. mantrī saṅ daitya-rājāsaṅa pitu katarip keṇḍit kapugutan.
lāvan sakvehnikā riṅ gagana-tala rĕmĕk rĕmpū kadi gĕrĕh.
bhinnāṅohan tibāgĕnturan atip atugur lvir parvata rubuh.
sāk de saṅ lokapālāmarĕpĕki tumitih tekāṅ bala ḍĕṅĕn.

12. Of the nine ministers of the demon-king, seven were taken prisoners, dragged away and beheaded. And everyone in the sky was smashed and pulverised. They fell down thundering, with terrible moans, and piled up on each other with loud roaring, like crashing (rocks of a) mountain. Destruction was caused by the lokapāla's who had advanced to conquer the devil-soldiers.

13. vaṅke tan lvir śava syuh gaja turaga nanā rĕñcĕm kadi rĕcah.
tanpendah rumba-rumbah kadi lulu sinĕsĕb tekāṅ śava sumār.
āpan deniṅ krĕpiṅ sañjata parĕṅ aṅani lvir varṣa tumibā.
aṅlvah taṅ rāh latĕk maṅsa maṅĕbĕk adalĕm hīṅanya ri jaja.

13. Dead bodies appeared no longer like dead bodies; elephants and horses were destroyed and cut to ribbons. The scattered carrion, becoming weak, was like pulp or slush. The evenly cutting weapons were so innumerable, they could be compared with falling rain. A sea of blood arose, filled with the mud of flesh, deep to breast-height.

14. salvirniṅ paprañan durgama tĕkapi latĕkniṅ maṅsa madalĕm
aṇḍutniṅ rāh makimpĕl mrĕkĕcĕk iniděkan gambhīra kumĕdut.
tĕkvan gaṅgĕṅnya rambut lavan usus avilĕt maṅrampad i suku.
nistanyan limpad evĕh saṅ aharĕp ayaśāmrih tañ jrih ajurit.

14. The battlefield was difficult to pass everywhere, because of the deep mud of flesh. They walked in the slush of clotted blood, that was lumpy, deep and jelly-like. The hair was like sea-weed, likewise the intestines that coiled and were troublesome for the feet. Indeed, it was extraordinary hard for them, who wanted to make themselves famous, to go to war fearlessly.

15. kālanyan sor ikāṅ rākṣasa makasulayah deniṅ suragaṇa.
aṅkat saṅ daitya-rājāpulih aṅuyap-uyap taṅ krodha dumilah.
hetunyāṅhruk mahākrūra muruṅut agalak sākṣāt gĕlap amuk.
kombak taṅ deva kagyat sakatĕmu pinapag sañcūrṇa rinĕmĕk.

15. At the time that the giants were forced to take the worst of it, mowed over by the gods, the giant-king set out to retrieve the loss. Scorching his anger flamed up. He attacked in a terrible wrath, with a wild, distorted face like an angry flash of lightning. The gods shrunk back, frightened; all in the way of the giant-king was crushed.

CANTO 34

1. kahala kalah bala suravara tanpa havĕran alayū prasama paḍa kagĕm.
silih iděk āvrĕg arurĕk apagut lavan arupĕk asaṅkhya giri-girin arĕs.
laru-laru maṅhabĕt apuy umurub paḍanikaṅ apulih taya maluy ahurip.
turaga sakoṭi saṅaṅ ivu na taṅ ratha kavalik avantah apugut inamĕs.

1. The army of gods was destroyed and vanquished: the flight of all those who were alarmed was not to be stopped. They trampled each other; there was great disorder; they pushed against friends, there was no room; innumerable were those alarmed and afraid. Those who tried to counter-attack, were to be compared with white ants that fly into the flames of the fire. No one came back alive. 100,000 horses and 9,000 chariots were toppled over, came into collison with each other and were smithered to atoms.

2. sĕḍĕṅ i pamuk saṅ asurapati maṅkin aṅĕbak apulaṅ rudhira gĕrĕgĕtĕn.
sakatĕmu śīrṇa taya sakapapag mati kapagutan āṅrĕpa tinikĕlakĕn.
hana pinaṅan kavalĕlĕ ginilut makaburayut i lambay akiḍat anaṅis.
pakupahi rāhniṅ amara kinĕcap-kĕcapanira dudū ṅ kasarakat i jaja.

2. It was exactly at that moment that the giant-king ran amuck; he waded on in a rage through the streaming blood that smeared him. Everything he encountered perished, whosoever met him was killed, beheaded, or broken in two and thrown on the ground. There were some that he devoured, and he choked; (others) he chewed and many hung on his lips, sprawling, crying. He smacked (with the tongue) because of the flowing blood of the gods, that had partly been spilled on his breast.

3. pĕjah ananā ṅ vivudha-bala kalaṅkuṅan alah asakit mati kapatĕṅahan.
gaja ratha śīrṇa vinugari ḍinĕṇḍa maguliṅan aṅohan amĕkasi hurip.
papupuli vaṅkayika kadi gunuṅ hana sura patitān pakani[1] katitihan.
curiga curik makaciriṅih ikāṅ galah avaja katiṅgal anĕsĕki raṇa.

3. The god-soldiers were killed, destroyed; the loss was exceptionally (great); half (of the army) was dead or disabled. Elephants, chariots (and horses) were destroyed by slings and clubs; they rolled roaring on the ground to breath their last. The accumulation of dead bodies was like a mountain. There were gods who were wounded in the fall and came to lie under. Daggers, krises and pikes of steel left behind, filled the battle-field, and stuck their pointed tips on all sides.

[1] for *pakanin*.

4. baruṇa kuvera maka juru surendra yama-bala silih kayuh akuyu-kuyu.
paḍa kumusuh sukuniṅ alah alivran alulunan ikāṅ dhvaja makasulayah.
tuvi tinĕḍak rĕbah inamah-amah limam apulih aṅel vinĕlĕg apuliha.
guragaḍa daityapati makin amuk sakahanani musuhnira kahala tinūt.

4. Varuna and Kubera with Indra at the head, with the soldiers of Yama slunk off

hand in hand. The foot(steps) of the lost ones, that (fled) in all directions, caused tumult. The banners lay in disarray on the ground. One was trampled, pushed down and threatened. The elephants, that were weary after an attack, were urged on to undertake a (new) attack. The giant-king, violently running amuck, was proud. He went to every place where enemies (showed) themselves, and destroyed them.

CANTO 35

1. sāmpunyān kahalālayū giri-girin sakvehnikāṅ hyaṅ kabeh.
ṅĕsṅösĕn maluye raṇāṅganasabhā kapvālupeṅ sañjata.
puṅgĕl taṇḍa bhaṭāra durmukha katub deniṅ hyaṅ āvrĕg bubak.
aṅriṅraṅ kadi nāradā[1] n kasuririṅ tambis kĕneṅ jamparin.

1. After the defeat, all the gods took alarm and fled; they were afraid to return to the battlefield and thought no more of weapons. The banner of Gaṇa had been torn to pieces by the gods, who were in disarray and had been driven apart. They hurried away like a cloud driven (by the wind) and (yet) were nearly hit by the arrows.

[1] Read *nīrada.*

2. saṅ hyaṅ rota vināyakāmrih aṅadĕg yan ton ikāṅ hyaṅ kabeh.
jrih norāpulihāvri nismita laṅut korut dhvajanyānanā.
maṅsö maṅkin agöṅ galaknira tĕkapniṅ daityasenānaput.
karṇālvā n aṅĕpĕk catur-bhuja kilat söṅniṅ trinetrāvilĕt.

2. The brave Gaṇa tried to hold out when he saw that the gods were afraid; nobody counterattacked, they had become confused, the smile died on the lips; they had been put to flight, while the banners had been destroyed. Gaṇa advanced with all the more anger because of the attack by the demon-army. His broad ears fluttered; he had four arms and the beams of his three eyes (or: third eye) flickered like flashes of lightning.

3. tatkālān papulih bhaṭāra gaṇa sök tekaṅ avak riṅ laṅit.
lvir kālāntaka bhinna mamrih agalak dīrgha ṅ gaḍiṅ kātara.
muntab tekaṅ apuy sake trinayanāṅuṅgul ri kumbhāmurub.
prodbhūtaṅ tulale ya tāmijilakĕn medāvarārddhālaṅū.

3. When Gaṇa made a counterattack, he filled the air with his body. He was like the god of death, flown violently into a rage, with long, awe-inspiring tusks. Fire shot out in flames of his three eyes, blazing up high from the bumps of his (elephant's) head. Terrifying was his trunk, very poisonous, squirting out a stupefying liquid.

4. rĕs-rĕsnyān paṅulur pĕtĕṅ siratikāṅ medānaput lvir hudan.
sāk taṅ rākṣasa-senya mati kapĕgan mopĕk mapiṇḍenupup.

tĕkvan pva n tinĕpak pupak saka salakṣa ṅ rākṣasākveh pĕjah.
kapvāköm kahilī kavantus i tĕtöniṅ rĕṅga rĕmpak rĕmuk.

4. The fog caused darkness, and the spatters of this liquid were overwhelming, like rain. The giant-army was destroyed, it died of shortness of breath and suffocation. Moreover, the giants were killed in tens of thousands, flattened and felled. Many were plunged (in a sea of blood) or dragged along (by the stream) bumping against the bodies of the chariots that had been smashed and splintered.

35.5. lvir saṅ rvān papagut sudhīra sumĕgut gutgūtĕn aṅhrik masö.
kapvāḍĕṇḍa ḍinĕṇḍa tañ jrih arukĕt kapvārĕbut sañjata.
akveh astra lĕpas huvus hana tikĕl tīkṣṇāsakit denira.
sākṣāt mrĕtyu jugān padandva[1] sĕḍĕṅiṅ saṅhāra-kālādbhuta.

5. The fact of their fight was that both (parties) were brave, furious and fierce; screaming as they attacked each other. Hitting each other with clubs they fought fearlessly; they tried to steal the weapons from each other. Innumerable weapons had been thrown, some broke with a sharp (fracture so that the one who) was struck (by it) suffered (violently). They were like the struggling gods of death during a terrible world-destruction.

[1] Metri causa for *padvanva.*

6. saṅ hyaṅ durmukha kātarāmijilakĕn kālāgni rudrānaput.
saṅkeṅ hasta sa-meruparvata murub muntab dudug riṅ laṅit.
saṅ daityādhipa nīlarudraka mulat yatnāsamādhī hati.
toyārādhana paṅhilaṅnira gĕlap seṇḍuṅ halisyus mĕlĕs.

6. The fear-inspiring Gaṇa made the destruction-fire of Rudra appear from his hand and this fire flamed as high as the Himalayas blazing up to heaven. Seeing it, the demon-king Nīlarudraka prepared to avert it. He evoked (rain-water with lightning, heavy wind and storm with which he extinguished (the fire).

7. kepvan citta bhaṭāra durmukha tĕkapniṅ śatru tanpopama.
icchābhedya hanan trivikrama hanan māyā sahasrātmaka.
siṅgih pañcatathāgatāji rineĕgĕp saṅ daitya-rājān asö.
drĕśyādrĕśya hanan katon hanan alit śūnyātisūkṣmākrĕti.

7. Gaṇa realized his difficulties with the incomparable enemy who, at his pleasure, could make himself invulnerable, could take on an awful shape, or use magic or reproduce himself a thousand-fold. Indeed, during the attack, the demon-king applied the science of magic of the Five Tathāgata's. Now he was visible, then he was not, now he was vast in size, then again so small, so thin (as if he) was immaterial.

35.8. saṅ daityādhipa garjitāṅuman-uman riṅ hyaṅ gaṇān sor katūt.
„hah dhik deva cĕmĕr vĕnaṅ mapagakĕn śaktiṅku mūḍhādhama.
tan vruh ko n aku kālamrĕtyu ratuniṅ brahmāṇḍa lokatraya.
ū tiṅhal nya ta sopanamva muliheṅ bā triṅśakā rorava".

8. Full of recklessness the demon-king threatened the driven-away Gaṇa and faced him to take the worst of it. "Woe, rascal-like god, who dares to enter a protest against my supernatural power, stupid fool. Do you not know that I am the god of death, and king of this universe, of the three worlds? Well, look there, that is your way to turn back to the fire of the thirty hells".

9. liṅniṅ rākṣasa nīlarudraka humuṅ mahyāmarĕk bhīṣaṇa.
rālap taṅ niśitāstra bajra dumilah tal tulya tīkṣṇāluṅit.
rudrānugraha-tatva tan dadi vuruṅ śārdūlaniṅ sañjata.
uṅkārāṅabhicārukakrama dulurnya prākirāheruku.

9. Thus the giant Nīlarudraka spoke, with a thundering voice, (while making) a dangerous attack. Then he took a sharp weapon, the vajra, flaming (in his hand), as big as a tal tree, sharp and pointed. In reality this weapon was endowed with the grace of Śiva, whose strength had never failed, a tiger among weapons. It was accompanied by the syllable *um* and the application of magic with the *prākirāheruku* (?).

10. sāmpunyān lumĕpas murub saha kĕtug riṅ dik-vidik ghūṛṇita.
tan vyarthān paṅĕne marah mukha bhaṭāra hyaṅ pramodārĕṅu.
puṅgĕl teka gaḍiṅnire kiva mĕsat lvir arddhacandrāputih.
saṅ hyaṅ durmukha kāpĕsan kasiḍĕkuṅ śīghrābaṅun gadgada.

10. When this weapon was flung, flaming with roaring thunder in the ten quarters, it was not without result; it struck its mark: the face of Gaṇa, and made the god fly into a rage. His left tusk was broken and flew through the air, white like a half-moon. Gaṇa had to take this setback and sank on his knees, but soon he stood up again, resolutely.

11. maṅkin krodha bhaṭāra gāṇajananān puṅgĕl sulurniṅ mukha.
yatnān sambut ikaṅ kuṭāra paṅasih śrīśāṇa gorīpati.
saṅ hyaṅ tumburunātha-mantra kinĕnākĕn sendhikā-tarjana.
saṅ senāpuranātha dīna kapĕsan pinraṅ bĕlah taṅ ḍaḍa.

11. Gaṇa's anger increased when the offshoot of his face had been truncated. Carefully he took his axe, that he had received from Śiva, the husband of Gaurī. He applied the holy incantation of king Tumburu, with threats, while fire came out of his finger. The king of Senapura was defeated. It was pitiful the way his breast was ripped asunder.

CANTO 36

1. saṅ asuranātha rodra kĕna tībra.
usus umulū tĕke hati karantan.
drava satata ṅ kṣayārudhira muñcar.
jvalita mukhāṅusir pulihan āmrĕp.

1. The demon-king was struck heavily. His intestines hung out, together with his ripped-out heart. Blood streamed unceasingly from the wound. He rushed on with a flaming face, to avenge himself (while he) hit (to the left and to the right).

2. taṅanira pinraṅiṅ paraśu tīkṣṇa.
muvah i kivāmrĕp adbhuta tiniṅhas.
umuruṅut aṅdĕdĕl sinapu śīghra.
suku yugapat pĕgat viga karĕs-rĕs.

2. His hand was chopped off by the sharp axe. He wanted to hit again, with his left hand, but this too was cut off gruesomely. Grimly he kicked with the feet, that were struck soon. Both feet were chopped off at the same time, so that he could not walk. It was gruesome to behold.

3. akĕḍĕpĕk aṅdugaṅ marĕk aṅaṅsar.
anahut aněmpuh aṅgrĕgut asöṅ-söṅ.
tinuju cinaṅkavak ri mukhapadma.
hulu tumibādbhuta ṅ bhuvana liṇḍū.

3. Walking on his knees he attacked, kicking, creeping and biting, tearing powerfully and roaring. Then he was hit in his neck by a lance with a broad blade. His head fell to the ground and a terrible earthquake arose.

CANTO 37

1. huvus pĕjah atīta daityapati śūra sāreṅ raṇa.
paratra saha bhrĕtya vāhana gajādi tanpopama.
śirahnira vināśa katri n inalap tĕkap hyaṅ gaṇa.
panīsni tulalenirādhika sinaṅga muṅgvī kiva.

1. Now the giant-king who had been brave and strong in battle, was dead forever. He had gone to the hereafter with his matchless subjects, chariots and elephants. Gaṇa took his three shattered heads in the left hand to cool his trunk with them.

2. rĕrĕb sumavuriṅ nabhastala kuvuṅ-kuvuṅnyāṅadĕg.
ikāṅ jaladharāṅhĕmū hudan arĕs gĕrĕhnyārarĕm.
pĕtĕṅ sumaputiṅ laṅit dhanuhikāṅavandhāvĕnĕs.
paṅavruha ri līna daityapati śobha rāṣṭrālilaṅ.

2. Everywhere rain fell out of the sky and there were lustre-pillars. The clouds

were pregnant with rain, while moving thunder could be heard. Darkness covered the firmament and the rainbow was as pale as a dead body. These were signs of the death of the giant-king, who had disappeared with his beautiful castle.

37.3. ikāṅ amrĕta pinratiṣṭha riṅ anāmi śīghrān mijil.
ya teka paniram bhaṭāra gaṇa riṅ hyaṅ akveh pĕjah.
ikāṅ amara labdha-jīva tumuluy manĕmbah marĕk.
„gaṇāñjaya" vuvusnya bhakti ri sirān jayeṅ paprañan.

3. The water of life, kept in "something without name", soon appeared. With this Gaṇa sprinkled the killed gods. These then had their lives restored, and approaching they made a sĕmbah. "Gaṇa has triumphed", they said while paying honour to him who had conquered in battle.

4. samantara mulih surendra dumulur panākīsuta.
lavan sahana saṅ vatĕk rĕṣi surāpsarākveh marĕk.
mucap tĕkapiṅ aprañ iṅgitaniṅ aṅlavan rākṣasa.
humuṅ vijah avĕtva-vĕtvan, ahukĕm tikāṅ tan marĕk.

4. Not long after Indra went home to accompany Gaṇa with all the gods, ṛṣi's and apsarases, who had approached in great numbers. They spoke and made gestures about the way they had been fighting against the giants. Noisily and excitedly they talked about it; but they who had not appeared (in battle) kept silent.

5. bhaviṣya ḍatĕṅiṅ surālaya paḍāṅusir svāgrĕha.
gaṇāñjaya mulih samāpta ri sabhā girīndrātmajā.
surāpsara vatĕk rĕṣi prasama tāṅiriṅ tan kasah.
bhaṭāra guru tuṣṭa harṣaja tumon ṅ anak yañ jaya.

5. In short, on arrival in the residence of the gods, everyone went to his own house. Gaṇa, the conqueror, went back unhurt to the residence of his mother. Many gods, ṛṣi's and apsarases accompanied him and did not stay behind. Śiva was glad and happy when he saw again his son, who had triumphed.

6. huvus kacaritan bhaṭāra gaṇa vīra piṇḍa stuti.
ikāṅ amarakāminījana gumantya varṇan muvah.
paḍāmrih alayū layat katalayah sĕḍĕṅniṅ laya.
arĕs kahañaṅākĕcap vĕdinikān katūteṅ lavan.

7. mulih ta ya tinuntuniṅ kaka-kakāṅure tūt hĕnū.
sumaṅśaya kakūṅnya rakva pĕjaheṅ tĕgal paprañan.
katon pva sira saṅ cinupvan i hatinya saṅkeṅ raṇa.
mapa ṅ turida mār baṅun kahuripan lulutnyāvuvuh.

37.8. **ikāṅ alaki tan pravīra juga kerañan riṅ hati.**
ḍěṅö tĕkapi vrĕtta saṅ vinani riṅ raṇāṅde sĕkĕl.
tumiṅhal i batur parĕṅnya paḍa sinrahan gañjaran.
harĕp-harĕp ikāṅiriṅ viku kasiṅgahan dakṣiṇa.

9. **ikāṅ vini baseṅ vilāsa tumahe sĕnĕṅnyāsiha.**
uněṅnya vinuniṅ śarīra ri dalĕm hatinyāṅlare.
kriyāvahita mandi rakṣaka sihanya rakte priya.
tivas vidhinikin ḍatĕṅ sĕṅĕṅikāturū riṅ vaneh.

10. **ikāṅ vara-vadhū sakendran akire manah gopita.**
saharṣa ri ḍatĕṅ surendra dumunuṅ mareṅ pamrĕman.
syapeki ta kunĕṅ kahundaña tĕkapniran purvana.
ikāṅ kadi duhiṅ vvah anvam anĕḍas tĕkapniṅ vaja.

11. **katuhvan ajulay hyaṅ indra kadi tan hyaṅ amběk rare.**
huvus ratuniṅ indraloka tuvi katvañiṅ rāt kabeh.
tathāpi tan adoh sire rikaṅ ahuntu durlakṣaṇa.
aso vĕkasaniṅ pravācana ṅalap rarasniṅ tilil.

12. **samantara huvusnikāṅ laga sukha ṅ jagat śāśvata.**
makādi daśalokapāla taya vighna muṅgvī manah.
paḍālap-alapan tahap vijah akarya pānotsava.
svabhāva purihiṅ jayāvĕrĕ-vĕrön bĕsur saṅgama.

12. Not long after the war the world was happy and quiet. The ten world-protectors no longer had fear in their hearts. While feasting they took drinks, one after the other. It goes without saying that the conquerors indulged in intoxication and long-lasting pleasure.

13. **nda tan hana vaneh inastutinikāṅ hyaṅ aprārthana.**
„vrĕhaspati jugāgave sukha" vuvusnikāṅ devatā.
apan vĕtuni nīti saṅ yati nimitta gorīpati n
makānak i bhaṭāra durmukha yamāka śelātmajā.

13. Well, no one else (but Bṛhaspati) was praised by the gods in their prayer. "Only Bṛhaspati is the maker of (our) good fortune", the gods said. Because the trick had originated with the saint, through which Śiva had made god Gaṇa be born as a pledge of love of Umā.

14. **atītan alavas piraṅ yuga bhaṭāra sedampati.**
gĕnĕp gaṇa-kumāra putra parameśvareṅ kahyaṅan.
makin kavilĕt apriyakrama bhaṭāra sarvakriya.
kasiddhyaniṅ asādhya tatva sira n arddhanarīśvara.

14. It has not been told how long, during how many yuga's, Śiva was united with his spouse; and in total (from) Gaṇa (till) Kumāra were the children of the great god in heaven. In a large measure he indulged in merciful acts, all acts that lead to success for those who strive after truth. Therefore he is Ardhanarīśvara.

CANTO 38

1. saṅsipta mātra gatiniṅ sura-saṅghya tuṣṭa.
saṅ mūlaniṅ cinariteki gumantya varṇan.
hyaṅ kāma saṅ gĕsĕṅ apiṇḍa ratihnirāsih.
siṅhitni janmanira yan kĕna śāpa varṇan.

1. Thus it has been briefly told how the multitudes of gods amused themselves. Now we will go back to him, about who we were speaking in the beginning, that is Kāma, who was burned together with his faithful beloved. The series of his births as a result of the curse (inflicted by Śiva) are told here.

2. kāvit bhaṭāra mavilāsa mareṅ sumeru.
lāvan girīndraduhitāṅavatāra līla.
meriṅ lavan gaṇa-kumāra marĕk tinuntun.
rakṣa ṅ vatĕk rĕṣi surāpsara nora kāntun.

2. It happened once that Śiva went to the Sumeru to amuse himself with Umā, while playing he descended, accompanied by Gaṇa and Kumāra, who were walking close to him, holding his hand. All the ṛṣi's, gods and apsarases had came too, to watch over Siva.

3. tan varṇanĕn tĕkapi lampahirān pralabdha.
riṅ meru-parvata paranti bhaṭāra ṅūni.
ṅkān paṅgih āśramanirā sa-muni sa-paṅkti.
aṅhiṅ giraṅ-giraṅikiṅ hulu-kĕmbaṅ aṅlih.

3. It has not been told how they went; they reached mount Meru, the customary residence of the god. There Śiva found the hermitage with hermits, each in his own surroundings. This (mere) visit was already a great joy to the poor saiṇts.

4. sāmpun ḍatĕṅ girisutāmĕṅ-amĕṅ kamantyan.
lāvan bhaṭāra mulat iṅ daśa-deśa rāmya.
sakṣaṇa ton ta havu saṅ hyaṅ anaṅga śuddha.
muṅgviṅ samīpanikaṅ āśrama somya rūpa.

4. When Umā had come there, she further went to walk with Śiva to see the charming ten quarters. Suddenly she saw the shining ashes of Kāma, lovely in colour, in the vicinity of the hermitage.

38.5. devī matakvan irikāṅ maka bhasma yārūm.
śrī nīlakaṇṭha mavarah yan anaṅga-bhasma.
„syuh tanpa sāra dinĕlö mami riṅ viṣāgni.
doṣanya bhaṅga rumujit kami riṅ lulut kūṅ.".

5. The goddess asked whose were these fragrant ashes. Śiva said that they were the ashes of Kāma (and spoke) : "Destroyed (is he) and powerless, looked at by me with my poison-fire. His offence has been, that he was so audacious as to tear my (heart), cause love and pangs of love".

6. mār mrāt manah girisutān vinarah bhaṭāra.
moghāvĕlas hatinirāsĕmu luh kumĕmbĕṅ.
„yeki ṅ nimitta parameśvara ṅūni rāgī.
ndin tan tuseryaku sirān tan ikāṅ anaṅga".

6. When Umā heard this from Śiva she felt touched in her heart; suddenly she had pity (on Kāma), her eyes full of tears, (and she thought to herself): "Kāma has been the cause that at that time the Lord fell in love. Without him he would not have come to me".

7. ṅkān pinta bhasma kusumeṣu madadya janma.
śighrān vinehakĕn atīta tĕkap bhaṭāra.
„ñamuṣṭa saṅ hyaṅ atanū havu mānuṣāstu".
ñamuṣṭi nāmani dadi hyaṅ anaṅga sūkṣma.

7. Therefore she asked (her husband) to let the ashes of Kāma take a human form. Then Śiva made time pass quickly, "Ñamuṣṭa, Kāma's ashes be a human being". (Thus said Śiva, and) Ñamuṣṭi was the name of an incarnation of the subtle Kāma.

8. śrī puṣpitāṅśa dadi ratnavatī kasaṅkyā.
ryudyāni mālavasutānira vikramākhya.
tāladhvajāśrama kasiddhyani bhasma devī.
moghān katona śava sātmya yadin parāna.

8. Ratih was born again as (princess) Ratnavatī by name in Ujjayinī (in the land) Mālava as daughter of Vikramā(ditya). The ashes of the goddess (Ratih) are still in Tāladhvaja-hermitage. Indeed, when one goes there one can still see her body together (with that of her consort).

9. prāpta ṅ kalī samayaniṅ yuga-kāla luṅhā.
saṅ hyaṅ smarāṅdadi ri hastina-rājya śīghra.
śrī bhūmipāla śataniṣṭhana vīkaranya.
kyhātiṅ sarāt udayanākhyāti paṇḍavāṅśa.

9. At the coming of Kali, the moment at which the yuga-time had passed, Kāma was soon born again in the city Hastinā; the king, Śataniṣṭhana, (called otherwise) the

world-famous Udayana; the well-known Pāṇḍava-scion was his incarnation.

38.10. devī ratih maka pitā sira candrasena.
śrīniṅ jagat hinayu bāsavadāti nāma.
ndan denirāṅdadi pinālihireṅ śarīra.
tuṅgal ri siṅhala-purāṅdadi rājaputrī.

10. Goddess Ratih had as her father Candrasena; like the world beauty, made more beautiful, her name was Vāsavadāti. She however had split her rebirth in two, the one (half) had become a princess in Siṅhala.

11. ratnāvalī ṅaranireṅ bhuvana praśāsta.
putrī saṅ āryasuta vikramabāhu nāma.
ṅkānan pareṅ udayanasmrĕti tuṣṭa kālih.
riṅ nāvikān katĕmu sāgarikā ṅaranya.

11. Ratnāvalī was her world-famous name and she was the daughter of the Ārya-scion, called Vikramabāhu. With satisfaction, they both indulged in the love of Udayana. Ratnāvalī had been found floating on a rudder; therefore she was (also) called Sāgarikā (this is: daughter of the sea).

12. luṅhā ṅ yugānta kali-kāla huvus kalalvan.
saṅ hyaṅ smarāṅuvahi janma tĕlas pralīṇa.
ājñā hyaṅ īśa maka mukhya girīndraputrī.
icchā bhaṭāra riṅ anaṅga sakāmakāma.

12. The end of the yuga had passed; the kali-time had also passed. Kāma was born again, after first having gone to heaven. This was the order of Śiva at Umā's request; (because) Śiva was able to do all things with Kāma, at his pleasure.

13. vvantĕn pradeśa kutuduh girinātha-kanyā.
ṅhiṅ rāmya dakṣiṇapathe java madhyadeśa.
kāntargateṅ lavaṇasāgara meru tulya.
pāvitra lot para-paran bhagavān agastya.

13. There is a country that is pointed out by Umā; the only charming one in the south, this is Java's middle-land, enclosed by the salt sea, like the Meru, holy, and always visited by the honorable Agastya.

14. tatvanya ṅūni riṅ uśāna rĕṅön kramanya.
riṅ kāśmirān prathita pustaka saṅ kumāra
siṅsal yuga kṣaṇa śināpa tĕkap bhaṭāra.
nuṣātirāmya tĕmahanya magöṅ halimpuṅ.

14. The course of its history in olden times will be mentioned here. In Kashmir,

when the yuga had passed, Śiva transformed, by magic the famous book of Kumāra to a big, long, and very charming island.

38.15. ndah ṅkā tikin vĕkasi janma bhaṭāra kāma.
śrīśānadharma maka puṇya huripnirāsih.
saṅ hyaṅ ratih sira muvah tumutur tan imbā.
riṅ jaṅgalāsi masĕkar sira yan dadi strī.

15. Well, there is the place of Kāma's incarnation. He owes his life to the loving king Īśānadharma. Ratih follows him once again inseparably. In Jāṅgala she has become a flower among women.

16. himpĕr śaśī-kiraṇa rakva sirān hana ṅkā.
siṇḍyan tĕhĕr kiraṇa-rātu ṅarānireṅ rāt.
māntĕn pinālihira janmanirān prabheda.
saṅkeṅ vaja drava mijil hinaras hyaṅ arka.

16. Because she is there like the beams of the moon, and also in songs she is called by the people queen Kiraṇa (this is: beam). Now she has no longer split herself in two; this is the difference (from her former birth). She was born dripping from the teeth, shone upon by the sun.

17. tan varṇaneṅ kararayan hyaṅ anaṅga-nātha.
mvaṅ saṅ ratu krama haneṅ java madhyadeśa.
bhūpālakādhama musuhnira śīrṇa hĕnti.
de hyaṅ smarāṇḍiri maṅisyani ve nurāga.

17. Nothing has been related about the minority of king Kāma or his queen; thus they are in Java's middle-land. The evil kings, his enemies, are totally destroyed by god Kāma as king, who fills (hearts) with the water of affection.

CANTO 39

1. saṅsiptan gati kāma-deva taruṇābhūpāla muṅgviṅ java.
śrī kāmeśvara liṅnikāṅ vvaṅ i sirān kāmānurun bhūpati.
enak taṅ bhuvanāpagĕh maka pakö saṅ hyaṅ smarāpaṇḍiri.
sih saṅ hyaṅ karuhun girīndraduhitāveh digjayā riṅ musuh.

1. Thus it is briefly how god Kāma became a young world-protector in Java. His Majesty Kāmeśvara the people call him, because he is Kāma, having descended to become king. Happy and strong is the country, with the ruling god Smara as 'nail'. It is the favour of Śiva, especially of Umā, that makes him triumph over his enemies.

2. vvantĕn rājya-sabhādvitīya paṅahā śrī nīlakaṇṭhe sira.
śrīniṅ svarga siniddhikāra ginave nyāsanya tanpopama.

lvir tāladhvaja piṇḍa-piṇḍani laṅönyāsök maṇī bhāsvara.
ndah siṇḍyan panĕlahniki ṅ dahana-rājyāpurva deniṅ jagat.

2. There is a royal residence without equal, prepared for him by Śiva. The incomparable buildings have been made of the spell-bound beauty of heaven. Its charm is equal to that of Tāladhvaja, because of the many precious stones. Now this city, admired by the world, is sung by the people and is called Dahana.

39.3. luhniṅ strīniṅ ari n pějah lvahika rāmyātīs ḍatĕṅ riṅ purī.
vuṅkalniṅ matukĕl-tukĕl hati vatunyākāra göṅ-niṅ susu.
rāhniṅ mati patibratā kasarakat yāṅkĕn matuñjuṅ mirah.
milvaköm pañisinya sāk dadi lumut-kĕmbaṅnya muṅgviṅ susu.

3. The river, beautifully clear and cool, streaming to the city, is (arisen from) the tears of the wives of the killed enemies; the petrified, hate-bearing hearts (of these women) are the stones (in that river) with the size of female breasts; the sprinkled blood of the dead faithful wives has turned to red lotus-flowers; the flowers from the hair-knots, that are also sunk in the water, become one with the flower-moss on the (stones that have the shape of) female breasts.

4. byātītan gati saṅ nareśvara haneṅ rājyāṅikĕt kaprabhun.
lāvan saṅ para rāmya ṣaḍ-rĕtu paḍāṅutpatti deśapriya.
śrī devī kiŕaṇān vajadrava-sutā varṇan muvah riṅ kathā.
vahvāgat-gat ikāṅ manis kadi lahaṅ siddhi n padadyañ juruh.

4. Thus the king resides in the city, ruling the kingdom, assisted by the charming (genies of the) six seasons, that have incarnated as friends of the land. Queen Kiraṇa, Vajadrava's daughter, is mentioned again in this story. She just reached the peak of her loveliness, like palm-wine, that is about to become syrup.

5. sotan kāpana niṇḍya janma ginaveniṅ jaṅga lāvan hima.
tan mithyāṅlĕbura ṅ ţikā tĕkapi luhniṅ kāsrĕpan denira.
ndī ṅ ekārṇava tan tĕkāṅavatarātma ṅke ri pāvaknira.
śūnya ṅ lvah-madhu tan hana ṅ gula tayā maṅgiṣţa muṅgvī sira.

5. How could one now make a song with the gaḍuṅ plant and the clouds (as subject)? Certainly that song would melt away in the tears of emotion concerning her (beauty). Because, has not the whole sea come to take a (human) form in her body. Without taste is the honey-juice, devoid of sugar, which is (also) absent in the *maṅgiṣţa* (because all sweetness) in her.

6. trāsa ṅ tāman arĕs tumuṅkul i kasornyān pun-punan denira.
maryāsinvam apet ulah kayu-manisnyātvaṅ ri lambenira.

tuñjuṅ mesi lavönya tan vani gumāp kepvan ri tiṅhalnira.
aṅhiṅ ketaki lot marĕk phalanikī yan sevake jöṅnira.

6. Alarmed, afraid and downcast is the garden, because it is conquered and surpassed by her (beauty). The cinnamon tree, that holds itself motionless, no longer bears young flowers, out of respect for her lips. The lotus flowers, with the petals in them, do not dare to move, because they are ashamed before her eyes (compared with her eyes). Only the puḍak flower is always waiting upon her feet as a reward for her submissiveness.

39.7. Maṅkā tiṅkahi rūmnirāṅrĕs aññĕr lvir sīdhu muṅgviṅ vuluh.
ndah kālih sira ghāra teka linĕvih de śrī smarāṅiṇḍarat.
rovaṅ saṅ prabhu sendrapaṭṭa satatā riṅ ratna siṅhāsana.
śrī kāmeśvara padma-guhya maka śaktī ṅ aṣṭadevī ḍatĕṅ.

7. Such is the nature of her loveliness, touching and pleasant, like mead in a chalice. And with her, as most important spouse, Smara has descended. She is the companion of the king in the royal city, (it is with her that he) always resides on the golden lion-throne. H.M. Kāmeśvara, hidden in the lotus, has as his loved one (or his strength) the eight goddesses, that had come.

CANTO 40

1. ndah sojar sujanāṅrĕṅö vaca-vacan virasa pahalavö.
sarvolug tuna riṅ raras ṅaranikin smaradahana-kathā.
tan svīkāran apākṣarāpan ulahiṅ hañar asisinahu.
svasthāniṅ bhuvaneki donya tulusāhuripa saṅ ahulun.

1. Well, with your permission, honorable people, who have been listening to this tasteless poem. Do not take it ill of me that it is full of ungracefulness and is deficient in charm. Smara-dahana-kathā is its name. Do not demand too much (of me); the letters are awkwardly (formed); and this is because only the other day I applied myself to its study. May this be for the welfare of the world and the prosperous life of the ruler.

2. riṅ janmāntara yan paratra k apunagya ta-k uvaha kavi.
ṅel-ṅelan ṅvaṅ atīrtha lot aṅavayzuh pasisi vukir alas.
sūpĕnyān paṅulay laṅö marĕṅi kārtika layat aṅalih.
osah priṅnya basāṅdĕlö gĕrĕhiṅ ertali makutu-kutuk.

3. ryantukniṅ hulun aṅlĕṅĕṅ katĕmu tebu sira lupa gugus.
āpan deni lavasku rakva rinĕṅönya pĕjah avukiran.
prāpta pva ṅhulun iṅ grĕhākrak amĕkul suku marĕk anaṅis.
aṅhiṅ luh tanahiṅ karas pamasilihnya paṅulih alaṅö.

2-3. [He hopes he will not be reborn as a kavi in his next incarnation, as this is an occupation which involves much fatigue and pain. — résumé by Zoetmulder]

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